

OFFICIAL PLAYER'S GUIDE

THE BEAST WITHIN

By Corey Sandler
with Jane Jensen





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with JANE JENSEN

As always, to Janice, Willie, and Tessa

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Acknowledgement

This book came from my keyboard to your desktop with the aid of an all-star team of publishing professionals at Infotainment World and Sierra On-Line.

Thanks most of all to Jane Jensen, author of the Gabriel Knight scripts, a Renaissance woman in the computer age. Also at Sierra On-Line, thanks to the cast, crew, and programmers who allowed me to look over their shoulders at the most pressured of times. Bill Crow at Sierra Studios went beyond the call to help grab still frames from their moving movie magic. Others who gave of their time for the good of the project included Will Binder, Judy Crites, Sabine Duvall, Dean Erickson, Nathan Gams, Marcelle Gravelle, and Joanne Takahashi.

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And finally, thanks to you for buying the book. If you have any questions about it, you can write to me (no phone calls, please) at the address below. Please call Sierra On-Line with any technical questions about installation and play of the game itself.

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Corey Sandler is one of the best-known authors in the video game and computer book industries. He has written more than 80 books and columns and cover stories for more than 25 national magazines. He has appeared on the Today show, CNN, National Public Radio's Fresh Air, and many other television and radio shows.

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Soreword

v By Jane Jensen

Introduction

viii The Return of the Shadow Hunter

Section 1**1 The Story****2 Prologue**

CHAPTER 1**5 Gabriel Gets a Case**27 Interview with Dean Erickson,
Gabriel Knight

CHAPTER 2**31 Grace's Ludwig Investigation**49 Interview with Joanne Takahashi,
Grace Nakimura

CHAPTER 3**53 Gabriel's Munich Investigation**

72 Interview with Will Binder, Director

CHAPTER 4**77 Grace's Ludwig Investigation**103 Interview with Nathan Gams,
Creative Director

CHAPTER 5**107 Gabriel's Munich Investigation**128 Interview with Marcelle Gravel,
Costumer129 Interview with Jerry Shaw,
Programmer

CHAPTER 6**131 The Miracle and the Opera**165 Interview with Jane Jensen,
Author, Designer

Section 2**177 Mastering the Game**

CHAPTER 7**179 Walk-throughs**

179 Chapter 1

183 Chapter 2

186 Chapter 3

191 Chapter 4

197 Chapter 5

202 Chapter 6, Part 1

205 Chapter 6, Part 2

CHAPTER 8**213 Hints**

213 Chapter 1

215 Chapter 2

216 Chapter 3

217 Chapter 4

218 Chapter 5

220 Chapter 6

CHAPTER 9**223 Character Glossary**

CHAPTER 10**227 Phrases and Places**

APPENDIX**229 Game Credits and Cast**

Foreword

When I began *The Beast Within* in January 1994, I had no idea what I was letting myself in for during the next two years — not unlike Gabriel himself when he accepts his latest case on behalf of Sepp Huber and his wife.

Thank god for ignorance. The veil that lies between where we are and where we are going is a mighty opaque one. For example, two weeks from shipping this project, I don't really know how it will be received — what you, in the privacy of your own home, alone with the images I have seen now for more months than I care to recall, will think when you see them for the first time. If I ever had any objectivity about *The Beast Within*, it has long since been deadened, along with most of my short-term memory, by the mind-numbing endlessness of playtesting, playtesting, playtesting from waking to retiring, through the dog days of summer and now nearing the holidays, in that haze we call “crunch mode.”

But I haven't forgotten what I wanted it to be when I started. That intense desire that burns, I expect for all authors, for that moment when a reader opens the book and gets lost in it utterly, perhaps curled up on a sofa beneath a rainy window, no longer in his or her world, but in yours. (The fact that you will have to be upright and have your hand attached to a mouse to get lost in this story hopefully makes no difference whatsoever.)

It is nothing less than magic when it works. There is at least a partial gauge to tell if that is happening or not. If I can find that spark of life for each character, which must be painfully rooted out until they breathe on their own, and if I can find that one path for the plotline that already exists, waiting to be uncovered by the limited tool of my imagination, then I become lost in the story myself as I work. I become merely a translator, my fingers on the keyboard, my mind somewhere else, watching these beings just ... live. If I can reach that spot, I can allow myself some hope that you will go there, too. When story-telling really works, it is not unlike the writer as psychic, panning the ethereal nothingness for treasure and bringing it back to this world to give to each individual reader. Complete ka-ka? Probably. But having felt it once, or even imagined it, there can be no greater obsession than to repeat the process and create it again.

And once you have found the paths and felt the spark, that script that is the eventual, hard-won result is — not unlike any other newborn — beloved. Flawed or not, hairless or not, birth-rash and all, it inspires all the hopes a parent can imagine for its future.

And then there's the reality of production.

The Beast Within is the first live-action production I have ever experienced. We began, in fact, with a very talented core team of Sierra veterans: Sabine Duvall, our producer, and Nathan and Darlou Gams, our creative director and art designer. We knew games, but none

of us had never done live-action games. Conversely, the production team we hired from the movie world of L.A. — Will Binder, our director, his staff, our actors, our editors, etc. — knew film but not multimedia.

I think we all spent the first six months being horrified. An adventure game is not a film. It is easily three times the size and ten times the complexity. And we at Sierra are used to a life of very strict discipline: short schedules, small budgets, and enormous work loads. On the other hand, the world of older-style Sierra animation is considerably simpler than live-action. Or, rather, given our desire to have *The Beast Within* not merely replace the small “sprite” figures with video-captured figures but instead use camera-angle cuts and close-ups and all of the technique of film to better translate the story — well, it was a different ball game altogether.

I don't think we could have done it without the good fortune of *Phantasmagoria* (which filmed in the Sierra Studios months before we did) having at least figured out the core technology and taken the worst of the unknowns from how to make the film process work on CD-ROM. What remained was the stickier questions, such as how to produce a script that was considerably larger and had many more actors, an entire foreign land with over 80 locations, animals, special effects, and drama that we believed called for performances and quality that had yet to be seen in CD-ROM products. And how to do all that on a schedule that required us to ship for Christmas '95 and a budget that was only slightly larger than what it took to produce the smaller, animated GK1.

To make a long story short, we all spent a great deal of the time (as in, pretty much the entire project) worrying about how to make it work, or if it could work, and I spent many a sleepless night terrified that it would be the story that would suffer — that the task was just too overwhelming with the script as it was. You see, when a story is whole, it becomes its own thing. The task of trying, say, to cut it in half to meet budget and time requirements is not unlike the Biblical tale of Solomon and the two mothers who both claimed an infant. “Cut it in half,” was his solution. (He must be an ancestor of Ken Williams!) Understandably, this is not a solution the natural mother finds acceptable. The story — like the infant — would have become nothing more than dead meat had that happened.

What I'm really trying to say is that the product you have been dealt is nothing short of a miracle. It isn't perfect — there are things each of us, in our respective areas, would like to do better next time. But I believe that what magic it was dealt initially, in those days in the winter and spring of '94 when it seemed to take its own paths and create its own life, was not lost in the process but was instead amplified. I have many people to be grateful to for that. There were those who loved the project as deeply as I did, who sacrificed themselves and their home lives for it, bled for it, gave it as much of their soul as they could squeeze out. These people accepted the burdensome task of work they were given, and given, and given — they accepted the worry and the stress. And they did, in the end, accomplish the impossible.

They didn't do it because they were being paid (there isn't enough money in the world), but because they genuinely loved it — or, rather, loved *what* they knew it could be. When given a choice, they always committed to what was right for the project, not *what* was easy. They believed.

It is as much theirs now as mine: Nathan and Darlou, who created an entire universe of over 1,000 backgrounds — “virtual sets” that worked not only for film language and game-play, but for their own artistic standards as well. (Think about the fact that 98 percent of what you see on the game and film portions was shot on blue backgrounds and you'll see what I mean.) Sabine, whose job it was to balance the razor's edge between management's books and the team's dreams and not let either down (*she* didn't). Will Binder, who had to support the actors and the crew during long filming days, get through 20 to 30 pages of script a day while aiming for optimal performances on the set, then work into the night on the boards for the next day's shoot. To the cast, whom I am fully in awe of. With virtually no rehearsals and blue sets, they pulled out performances that give me great joy. They amplified what spark the characters had to great fires. Dean Erickson, who is more Gabriel Knight than I could ever have hoped for. Joanne Takahashi, who dedicated herself obsessively and studiously to the role of playing Grace (the way Grace herself would have done). Richard, Clabe, Wolf, Clement and Edmond, who made the hunt club such a place of undercurrents and threats. Peter, who is the most stunning antihero any writer could ever dream to watch perform her work. Brad and Andrea and Kay and Nicholas, and the many other talented actors on the project. Our crew Dave, Gil, Randy, Bob and Craig, who were always there for the production. Marcelle and Cindy and Alex, who juggled scores of costumes and make-up and props without the “staffs” a film would have given them. Robert, who took on the task of creating a Wagner opera. To our tireless team of video artists and programmers, sleepless and a bit cranky but loyal to a fault and enormously proud of their work. To Corey, who wrote this book so efficiently and so well.

The last person to breathe life on this story is you. Don't give up on it, even when it gets tough to figure out what to do next. It's all there for you, if you only believe.

Jane Jensen
November 16, 1995

Introduction

Between the idea and the reality, between the motion and the act, falls the Shadow.

T.S. Eliot, *The Hollow Men*

Our days on the earth are as a shadow.

The First Book of the Chronicles 29:15, Old Testament

The Return of the Shadow Hunter

The shadow falls between good and evil. It falls between duty and desire. And shadows fall all around Gabriel Knight.

Gabriel Knight is the *Schattenjäger*, the shadow hunter. Generations of Ritters had dedicated themselves to fighting evil wherever it arises; the duty of the *Schattenjäger* was to take up the shield to battle evil in the name of the light. The family line of work goes back at least as far as St. George, the dragon slayer of the fourth century.

Of course, this was all a huge surprise to Gabriel Knight until just recently. He was an American will-of-the-wisp who gave scarcely a thought to anything other than his own wants and desires.

When a great-uncle he didn't know existed called from Germany to tell him he was the last scion of a revered German family, it was the start of a journey that lead back hundreds of years to a time when witches and devils and curses and blood vengeance were very real. On that unexpected and somewhat reluctant journey of discovery, Gabriel learned about his own blood ties to the Ritters and the *Schattenjägers*.

About the Gabriel Knight Games

We met Gabriel Knight in *The Sins of the Fathers*, a journey of discovery and terror that spanned the ages and the continents. It ended with Gabriel's uneasy acceptance of the previously unexamined meaning of his very name and his family history. Gabriel, the messenger of God; Knight, the English translation of *ritter*. With the understanding comes the assumption of his title as a shadow hunter.

That ground-breaking Sierra On-Line game by author Jane Jensen blazed a new path in adventure games, mixing real themes from history and culture with a rich story and an interactive animated cast of characters.

Several hundred thousand copies later, gamers have been rewarded with a spectacular second installment: *The Beast Within*.

The story begins with Gabriel sitting in the library of Schloss Ritter, the family's ancestral castle in Rittersberg, Germany. After the unexpected success of his first published novel, *The Voodoo Murders* — a thinly disguised retelling of the events of *The Sins of the Fathers* — Gabriel is deep in the throes of writer's block as he attempts to write a new novel.

He is still stuck on the opening page when summoned to the castle door. He is met by villagers who have come, in terror, to ask for the help of the *Schattenjäger*, a scene that Gabriel realizes must have been played out time and again over the centuries. They tell him of the brutal mutilation of a young girl by a werewolf.

Gabriel puts down his stuttering novel and picks up the Ritter dagger and talisman, beginning a sweeping story that starts with a wolf attack and moves on to a claustrophobic German hunting club with a deep, dark secret. Suddenly we find ourselves wrapped up in the strange story of the fairy king, Ludwig II, and the fertile and febrile mind of opera composer Richard Wagner.

Forgive me for my biases, but this is an adventure game born from the mind of a novelist, not from the sugar-jag hangover of a get-a-life programmer. (Oh, I like programmers and love a good puzzle at least as much as the next guy — in fact, I've been playing computer games and writing about them for more than a dozen years. But there are too many intergalactic space alien shoot-em-ups and pretty "adventure" games that have a story with all of the substance of cotton candy at their core.)

This is much more than a sequel, though: *The Beast Within* has transformed — a good word for a werewolf story — from an animated universe to the realism of a game with more than six hours of live actors interacting with real scenes in Germany. This game comes very close to the elusive ideal of the "interactive movie."

About This Book


Think of this book as a compendium to *The Beast Within*. It is an exploration of the characters, the story, and the background of the game. We'll go everywhere the game goes and explain everything you need to know to complete Gabriel's second journey.

The book is organized in layers of detail. You could read it before you sit down to play the game and come in with a greater understanding of the story and have a road map for the puzzles and challenges you will face.

Or you could start playing the game and come to this book for hints when you arrive at what seems like a brick wall.

And finally, some players like to have a complete recipe to success alongside their keyboard and mouse.

Of course, once you finish the game — and with this guide you surely will — we hope you'll go back and read this book from cover to cover and explore all of the riches of *The Beast Within*.



Section 1, the story section of this book, tells the events of the game in great detail. The retelling is based on the story outline and production script written by Jane Jensen and includes much of the dialogue written for the actors and the descriptions and details prepared for the director and actors. All of the secrets of the game are revealed if you read the section carefully; read this section later if you want to make your own discoveries. Included within this section are interviews with Jane Jensen, Dean Erickson (Gabriel), Joanne Takahashi (Grace), Director Will Binder, Creative Director Nathan Gams, Costumer Marcelle Gravelle, and Programmer Jerry Shaw.

Section 2 begins with the Walk-Through chapter, which is a step-by-step instruction manual for the game. You'll learn everything you have to do to progress through the chapters of the game — you can use it like a road map. You also get a breakdown of every single point you can earn in the game. There's also an Inventory listing, which tells everything that Gabriel or Grace carries into a chapter and everything they should pick up in its passage.

The Hints chapter is for players who want a more subtle level of assistance. Most of the Frequently Asked Questions of the game are answered, just slightly indirectly.

You'll also find sidebars that discuss some of the historical background of the characters and places of the game — people like Ludwig II, Richard Wagner, werewolves, castles, and more.

Finally, the compendium offers specialized resources for game players: a Character section that identifies each of the game's significant characters and a Glossary of German Phrases and Places used in *The Beast Within*.

Playing the Game

The details of loading and starting the game, and the way in which you navigate from scene to scene, are covered in the manuals from Sierra On-Line; technical questions should be addressed to the support phone number listed there.

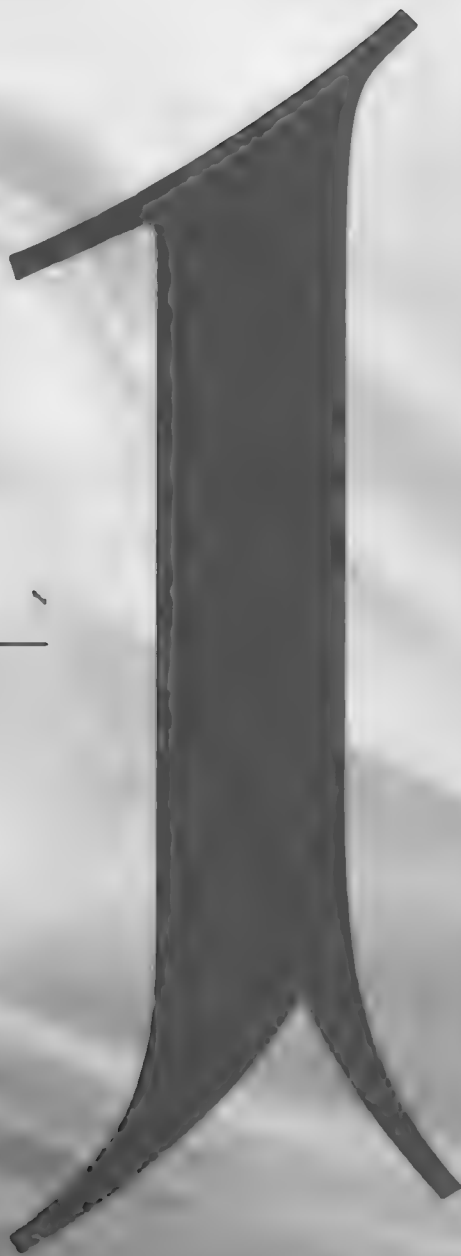
For the first five game chapters, you alternate between playing as Gabriel and then Grace. The final chapter actually consists of three parts, with both Grace and Gabriel hard at work battling the forces of evil.

Here are the basic rules for success in *The Beast Within*:

- 1) Explore everywhere. Ask any questions available to you and make notes of anything that seems important. Use Gabriel's tape recorder and Grace's notebook to keep track of things you have learned; it doesn't hurt to have a notepad alongside your keyboard, either.
- 2) Nothing is truly irrelevant. Although the game may seem huge, in truth there is little or no room for "red herrings" in the story. You can safely assume that *everything* means *something* to the advancement of the plot.
- 3) Know your inventory. The things you carry all have a purpose when you find them or later on in the game.
- 4) Save your progress regularly. The complete game will take most players a few dozen hours to explore fully, and you don't want to have to start over from the beginning unwillingly. Take special care to save your position before you try a particularly dangerous maneuver — something that comes up more often in later chapters. This will allow you to try various strategies until you find the correct one.
- 5) Have fun immersing yourself in the story, for that is what sets *The Beast Within* apart.

Gabriel Knight: The Story

S E C T I O N



Prologue



Rittersberg Dungeon, 1750

The heavy dungeon door slams shut and the jailer turns a large key to bolt it.

On the jailer's desk is a wanted poster bearing a crudely drawn black wolf with demon-like eyes: "*Die Bestie von Alfing*" — the Beast of Alfing.

Through the closed door come strange, scuffling noises, like the sound of large claws on wood and stone. And there's an occasional muffled thump as something large and powerful crashes into the door from within.

About those icons

These icons are meant to help you through the story by quickly identifying important information and changes between the interactive and noninteractive portions of the game. Here's an explanation of each icon's function:



The section you're entering is a noninteractive movie that furthers the plot. Watch and learn, watch and learn.



The game is now under your control. Click everywhere, explore, and converse with everyone.



You need to grab hold of your mouse and go to a new locale.



This signifies important information, whether it be as simple as someone mentioning the name of a person you need to talk to or as complex as the solution to one of the game's puzzles.



This denotes an enlightening sidebar offering background on anything from Bavaria's history to King Ludwig II to great werewolf movies to Wagner.



Alfing Castle, 1750

By the cool light of a full moon and the angry glow of torches, we see a small German village. Vigilantes are setting fire to the houses, barns, and wagons while the residents scurry away in terror.

Within a castle near the village, a beautiful young woman holds her terrified boy as they watch the village burn.

A servant enters. "*Schnell! Die kutsche wartet!*" ("Hurry! The carriage is waiting!")

Fire dances on the window glass as the carriage pulls away from the village to the safety of the woods. The mother takes a last, agonized look at the castle, knowing they will never return. She drops back into the shadows of the cabin, but the handsome boy, about four years old with black hair and black eyes, stares wide-eyed at the burning village.

Chapter 1

GABRIEL GETS A CASE



Schloss Ritter, Library. Present Day.

It is late at night, and Gabriel Knight — novelist and uncertain adventurer — is in the library of Schloss Ritter, the ancestral castle of the Ritter family in Germany. Gabriel pecks away on a manual typewriter, working on a new manuscript. The library is furnished with objects and art that bespeak the history and lore of the *Schattenjäger*s. There are pictures and statues of St. George, dragons, lions, a religious statue of the Virgin Mary, and shelf upon shelf of old books.

Near Gabriel's typewriter is a tape recorder, a stack of books on the occult, and a paperback novel with a lurid pulp-horror cover. It shows a near-naked priestess holding a dagger over a helpless male victim. The novel's title is *The Voodoo Murders*, by Gabriel Knight.

Also nearby, casually mixed in with Gabriel's papers, is the Ritter family talisman.

By looking in Inventory we can see what he's typing:

Untitled Blake Backlash Manuscript

By Gabriel Knight

Nearly a year after his last big case, Blake Backlash finds himself stuck in a dilapidated castle. He's supposed to be some kind of hero, having inherited late Uncle Dameon's role of "Guardian of Truth and Light" along with this wreck of a fortress. What Uncle Dameon didn't explain was what he was supposed to do next. So far, the most exciting outcome of his new title has involved building plaster and a lot of hammering. It's enough to drive a scion to seek out the highest ramparts and throw himself over. Still, he reasoned, things could be worse. If it weren't for the large amounts of cash he'd smuggled out of the voodoo hounfour before it went up in flames, there'd be no 'renovations' and he'd still be freezing his balls off in this Bavarian refrigerator.

Forntuately, Blake is spared the ordeal of further self-reflection when a mysterious package arrives in the mail — postmark: India. Curious, he rips open the thick twine and out falls

Gabriel stops typing and stares blankly at the typewriter for a few moments, searching for inspiration.

"Out falls..."

His right hand suddenly balls into a fist and smashes down on the keyboard, scattering random letters across the page.

"How about a plot for this damn book!" he mutters in frustration.

There's a knock on the door, a welcome interruption.

"Herr Knight, some people are here to see you," says Gerde, the mistress of the castle.

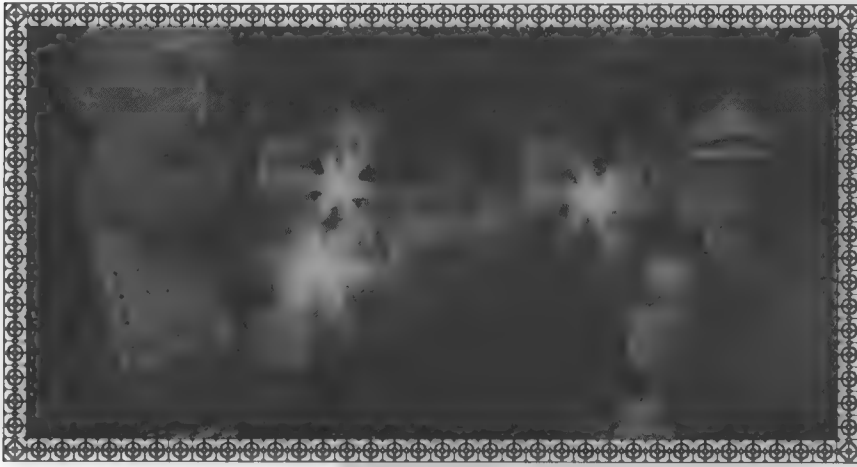
"Me? What's going on? You've been acting strange all day," he answers.

"Please. Just come," Gerde says.

Gabriel shrugs and gets up, secretly relieved to be able to get away from his stalled manuscript. Gerde stops him, pointing to the Ritter talisman on the desk.

"You should wear that," she says sternly. "Always."

With a sigh, Gabriel remembers just how important the talisman is to the Ritters, most recently his great-uncle Wolfgang, who gave up his life to get it back.



Schloss Ritter, Front Door

A group of villagers carrying flashlights wait on the front stoop of the castle.

They're very serious and subdued, but that doesn't stop Gabriel from cracking a joke: "Shouldn't those be torches?"

The leader of the group frowns even more. "*Guten Abend, Herr Knight*," he says grimly but respectfully. "I am Werner Huber. Forgive our coming here so late, but we must speak with you."

Werner pulls forward a wretched looking man. "This is my cousin, the Huber Sepp. He has a farm not so far from Munich," Werner continues. Sepp Huber's hollow eyes look at Gabriel but he does not speak.

"I will tell you the truth, Herr Knight," Werner goes on. "We have come for the *Schattenjäger*."

Gabriel is startled. "Why?"

Werner glances at his pathetic cousin, and then continues. "It is about Sepp here. Two nights ago, his wife goes to the window of the house to call in their daughter, Toni. It is getting dark, *Ja?* and the light it is not so good outside. She first sees Toni some meters away in the grass, then the wolf. It is huge. It is coming toward the child."

With a shudder, Sepp Huber recalls the scene in his mind. He sees his young girl, dressed in a red coat and hat, playing innocently in the yard. He sees her face, frozen in terror at the sight of what is coming towards her.

"The mother screams to the child a warning," says Werner. "The girl looks up towards the house and...that is when the beast strikes."

Sepp moans in grief. "Toni..."

Werner puts a hand on Sepp's arm and continues the story. "They say she died quickly. Sepp here comes running from the barn. He sees the wolf and goes inside the house to get a gun, but when he comes out, no wolf. It is gone.... It

took part of the child with it."

"That's horrible," says Gabriel.

"Ja, it is very bad, Herr Knight. That is why we come," Werner says.

A little confused at why the villagers have come to the door, Gabriel asks, "Haven't the police been notified?"

"Ja, natürlich," says Werner derisively. "The police think it is wolves escaped from a zoo! They search and search. They find nothing! This is not the first such killing. Unless it is stopped, it will not be the last!"

Still confused and a bit wary, Gabriel finally says: "I'm not really sure what you want me to do."

Werner takes a deep breath, uncertain whether Gabriel will respond as they hope he will or just laugh in their faces.

"The killer is not wolf, but *Werwolf*," he tells Gabriel firmly. "You must hunt it down...and kill it."

Amazed, disbelieving, Gabriel blurts out: "Werewolf! What makes you think it's a werewolf?"

Werner looks at Sepp as if to exchange a signal.

Sepp begins to speak slowly, as if he were reciting something he had been practicing carefully.

"The wolf looked at me," he says. "When I run from barn. It's eyes were...human. It knew what it did. It knew!"

Gabriel is clearly still skeptical; he's trying to

Werewolves and other shape-shifters



Werewolves, Shape-changers, *Loups-garous*: Through the mists of mythology and literature, they have been the most tragic of monsters, condemned to a life of brutal killing and suffering usually through no fault of their own.

We know of them in ancient Greek myths, where they were called Lycanthropes, meaning wolf-men. African tribes convey tales of leopard-men. Ancient European storytellers told of werewolves from Germany to the Balkans. In Transylvania, Elizabeth Báthory, part of an important family of nobles, was reputed to be a werewolf who slaughtered some 600 virgins and bathed in their blood to renew her youth before she was arrested in 1610. The German folk legend of Lohengrin tells of a man transformed into a swan. Ancient Native American legend speaks of shape-shifters who moved to and from bird form. Mayan and Aztec lore tells of a deity who could transform himself into a mighty fire-breathing cat. In 1886, the same year King Ludwig II died in Bavaria, English novelist Robert Louis Stevenson wrote his famous tale of good and evil entities residing in the same man, *Dr. Jekyll & Mr. Hyde*.

figure a way to get out of this. "I'm really very sorry about your daughter, Herr Huber...."

Werner and Gerde exchange a look; Gerde nods at him to encourage him to go on. Werner looks at Gabriel's Ritter family talisman, which is visible over his shirt. He points to it.

"You have the talisman," Werner says, challenging Gabriel with his voice. "Are you the *Schattenjäger* now, or are you not?"

Gabriel answers hesitantly. "I am."

Werner looks at the other townspeople and then back at Gabriel. He speaks forcefully, on their behalf. "We do not know you, Herr Knight, but we have known the *Schattenjäger*s for many centuries. It is to them we turn in trouble like this. It has always been so."



Huber Farm, Interior

Still not quite certain what he is getting into, or what he can do, Gabriel agrees to visit Sepp Huber's farm near Munich. Gerde eagerly packs Gabriel's duffle bag.



At the farm, Gabriel opens the bag.

There's a letter from Grace to read; she's writing from New Orleans. Among the news:

The Voodoo Murders is up to number 20 on the NY Times bestseller list. Yes, the taste of the American public can be a terrifying thing. In any case, your U.S. bank account is blossoming — not unlike the desert after a fluke storm. If you don't mind, I'd like to use a little of the money to fix up the shop.

Things are organized here, just waiting for your decision. I think you can find a buyer, if you want to go that route. I know you hate to write, but I need to get a feeling for what your plans are so I can make some of my own.

I haven't seen or heard of anything here that seems relevant to this *Schattenjäger* business. Take care. — Grace.

There's another letter, this one from his family lawyer in Germany, Herr Übergrau. The address is listed as Marienplatz 21 in Munich.

Dear Mr. Knight: The title for Schloss Ritter and lands has been officially registered with the German Landratsamt under your name.

Thanks to the funds you provided, the estate is now current. The inheritance tax, back property taxes, and transfer fees have all been paid. Thank you for the additional retainer you sent us and for your confidence in keeping Übergrau, Höffen & Schnell your family firm.

Please feel free to contact me with any problems or questions you might have. If you visit Munich, please come by and introduce yourself. Your servant — Herr Harald Übergrau.



Hung on a peg is a ring of keys, just waiting for someone to take them.

Today's newspaper, the *Freistaat Bayern Zeitung*, has been left on the table. Although it is in German, the front-page story is obviously about the wolf killings. Gabriel can make out the name of the detective on the case, Kriminalkommissar Leber. There's also a picture of the zoo wolves and the name of the zoo, Zoologischer Garten München.

Gabriel writes a letter to Grace explaining only that he is suddenly busy on a new case and that he will write again when it is cleared up.



Huber Farm, Exterior

Not at all sure what he is to do, Gabriel decides to go for a walk in the field where the Huber child was killed just two days before.

Just a few dozen yards from the house, he finds some flattened-down dirt in the tree line at the side of the field. Something tells him this was the spot where the animal that attacked Toni Huber laid low, watching the girl's movements before springing to attack.

He sees a few strands of short, coarse, reddish-brown animal hair. He collects some samples.

Nearby he finds a large paw print dried in a patch of mud. He leans down to measure it. "Jesus! It's as big as my hand!" he mutters.



Using ingredients he retrieves from the barn, he makes a cast of the paw print and takes it with him.



Polizei Station

Gabriel drives the Hubers' car to the u-bahn station in Locham. He takes the u-bahn to the police station at the Prinzregentenplatz station, where he asks to see Kriminalkommissar Leber, the man identified in the newspaper article as the investigator in charge of the wolf-mutilation cases. He tells the rather unpleasant officer at the desk that he is an American novelist researching a book.

Leber sends word that he is too busy to see him. There seems to be nothing Gabriel can do to get past the front desk, so he leaves.



Zoologischer Garten München Zoo

Gabriel decides to do some research of his own. At the Zoologischer Garten München Zoo, he looks at the wolf kennels and learns a bit about their habits. A sign identifies the wolves as "European Wolves," species *Canis lupus lupus*.

A young man who works at the kennels arrives with a cart. A walkie-talkie is clipped to his belt.

Entering the kennel through a back entrance, he puts out some food for the wolves; they pay it and him no mind at all.

"Excuse me," says Gabriel, a little embarrassed at his inability to speak much

German. "Do you speak English?"

"Yes," says the young man.



"Have you worked here long, uh...."

"Thomas. Almost a year," the zoo worker replies.

"A year? Wow. I noticed you were pretty calm walking into that kennel. Guess wild animals don't bother you, huh?"

"Oh, the wolves are easier than some," says Thomas, with quiet pride. "They get lazy during the day."

"I tried to call one over, but they weren't too obliging," continues Gabriel. "Is there any chance you could take me inside the kennels? I'd really like to see one of the wolves up close. It's kind of a research thing."

Talk about a dumb question! "No way! Sorry. No one goes into the kennel without authorization."

Acting like a thrill-seeking tourist, Gabriel turns the discussion to the day the wolves escaped from the zoo.

"How'd the wolves get out?" he asks.

Reluctant at first to talk about the incident, but then a bit flattered at the opportunity to share some gossip, Thomas replies: "Well...Doktor Klingmann thinks the gate was left open after the night feeding."

"What do you think?" asks Gabriel.

"Who can say?" Thomas answers. "The gate is heavy — it shuts itself. Maybe something got in the way. A rock? I don't know."

"I'm only glad it wasn't me. The guy who was on that night has been, you

know, outted.” Thomas makes a throat-slitting gesture.

Gabriel makes sure he understands Thomas. “Fired?”

“Fired,” says Thomas.

Gabriel tries a more friendly line of conversation. “I see you carry a walkie-talkie,” he says.

“The zoo is a big place,” Thomas says, shrugging.

Gabriel has the germ of an idea: “Who normally gives you your, um, instructions over that thing?”

“The kitchen, sometimes, or the health unit. If it’s something really important, Herr Doktor Klingmann himself might use it.”

There’s one more matter Gabriel wants to try to clear up.

“What did the two ‘missing’ wolves look like?” he asks.

“Hilda was pretty, you know? Her legs were long and thin. She had white on her chest,” says Thomas, remembering the animals with some fondness.

“Parsival was bigger, thicker, more in the chest. He was 5, 6 years old maybe. He was darker than Hilda.”

This is important, Gabriel knows. “Dark? Dark what?”, he asks.

“Gray. Both were gray,” says Thomas. “Most of the wolves here are. Hilda was light gray. They get darker when they get older.”

The Legend of Lohengrin



One of the most revered of ancient German folk stories is the unhappy tale of Lohengrin, a knight (*Ritter*) of the Holy Grail and the son of Parsifal. Lohengrin is led by a swan to Antwerp, where he rescues Princess Elsa. She is given to him in marriage but is forbidden to ask his identity. Of course, she can’t help herself, and Lohengrin must return to the castle of the Grail. The swan reappears, and this time is revealed to be Elsa’s brother.

This story of metamorphosis dates to an epic poem written in about 1285. Richard Wagner wrote his opera, *Lohengrin*, in 1850.

Note that Lohengrin’s father was Parsifal; that’s also the name of one of the two missing wolves from the Hellabrunn zoo.



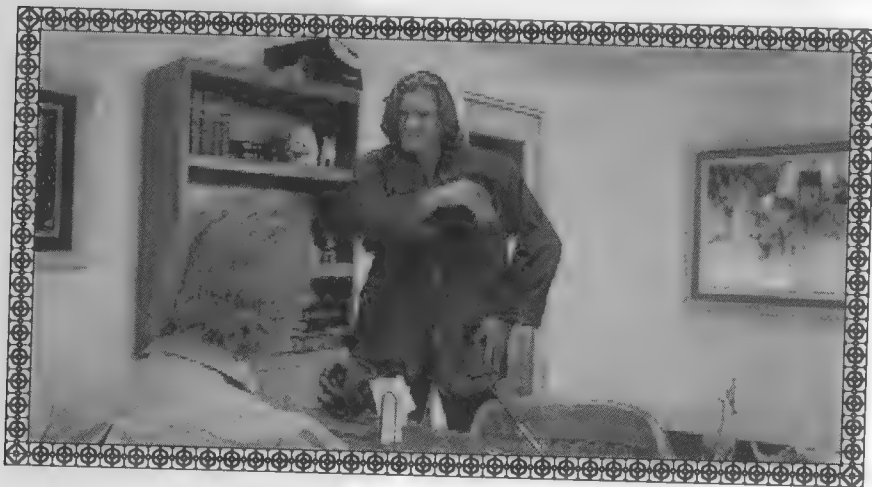
Doktor Klingmann’s Office

Gabriel decides to visit “Herr Doktor Klingmann himself” at his office at Zoologischer Garten München Zoo.

Doktor Klingmann politely but coolly meets Gabriel in his office, which is decorated with a wolf skull and prints and posters of wolves; a few other mam-

mals receive much less recognition here and there. There's a walkie-talkie on his desk just like the one clipped to Thomas' belt.

"I'm afraid my German isn't very good," Gabriel says. "My name is Gabriel Knight. I'm an American novelist."



Dr. Klingmann looks at Gabriel's business card and then lays it before him on his desk. "What can I do for you, Mr. Knight?"



Gabriel takes out his tape recorder and puts it on the desk.

"You're in charge of the mammal division at the zoo?" Gabriel asks. "What kind of training do you need for that, Doc?"

This is a bit too informal for Dr. Klingmann. "I realize you Americans hate titles, but people refer to me as 'Herr Doktor Klingmann' here. 'Herr Doktor' will also do."

"Sorry," says Gabriel, not really all that embarrassed, but willing to act as if he were.

"I have a doctorate from Heidelberg University. My field is what you Americans call 'Animal Behaviorist.'"

"What kind of wolf research do you do, Herr Doktor?" Gabriel continues.

"I study wolf society," he answers. "Here and in the wild."

"Any insights?" asks Gabriel, fishing for clues.

"Only that there is a...purity to nature that human society lacks," answers Klingmann. "Life, reproduction, death...in nature it all has a purpose, even if that purpose isn't pretty. We humans have forgotten our purpose."

"We have?" asks Gabriel, interested for reasons he doesn't understand.

"Yes!" sputters Klingmann harshly. "Does a male lion say to a female, 'I'm sorry, but I'm afraid to make a commitment?' Does a female wolf run off and leave her offspring to the male because she wants to mate with some other wolf? Do hyenas need psychotherapy because they are guilty about their thieving nature?"

"You have a point," says Gabriel, a bit surprised at the vehemence of Klingmann's answer. "Do your fellow scientists share your views?"

"Not often, no," says Klingmann, with a bitter laugh. "Fortunately, I have found others who do."

Gabriel continues to press Klingmann with questions about wolves, and about the escape of the pair from the zoo.

"What I don't see is why wolves — if the killers *are* wolves — why wolves would attack humans," Gabriel says.

Amused at Gabriel's naiveté, Klingmann assumes the role of a teacher. "Wolves are predators. Most carnivores are potential man-eaters, given hunger enough — and opportunity."

"But weren't the zoo wolves raised among humans?" Gabriel asks.

"Yes," says Klingmann with a creepy smile. "And therefore they are not afraid of us."

As Gabriel leaves he has the germ of an idea that involves the tape recorder and the walkie-talkie.



Huber Farm

Back at the farm, Gabriel listens to the tape of his meeting with Klingmann carefully. Using his dual-deck tape recorder and a blank tape, he electronically splices together a message made up of separate words and phrases from the conversation. The tape now says, "Thomas? Herr Doktor Klingmann here. Show our wolves to Mr. Knight."

Well satisfied with his handiwork, Gabriel returns to the zoo.



Dr. Klingmann's Office

Once again in Klingmann's office, Gabriel finds that Klingmann is in an adjacent fax room. Gabriel glances toward the door to the fax room, then pulls out his tape recorder with the spliced tape inside and sets it on the desk. He turns on the walkie-talkie and presses the play button on the recorder.

"Thomas?" says Dr. Klingmann's voice.

Gabriel stops the tape and rewinds it a bit to play the same line again. "Thomas?"

Tape Recorder Interface



Gabriel's portable tape recorder is a dual-mount editing deck, with one tape on the left side used for playback and another mechanism on the right side available for recording.

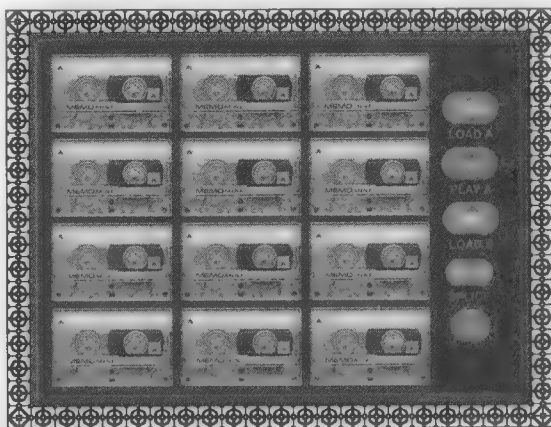
Throughout the game, you will be able to play back recordings of important conversations you have had. Use the tapes as an audio notebook to help solve the puzzles of the game.

The tape recorder itself will become a tool to solve a critical puzzle at the Zoologischer Garten München. After Gabriel's meeting with Dr. Klingmann, you'll need to use the controls on the tape recorder to create a faked recording that will convince Thomas to allow Gabriel to get close to the zoo wolves.



Go to the tape recorder controls from the main icon bar (the lower right button). Click on the tape labeled "Klingmann," then click on the Load button. Click on any blank tape and click on the Load B button. Click on the Splice button. On the Splice screen, select words from Klingmann's dialogue until the splice-message buffer contains the phrase, "Thomas? Herr Doktor Klingmann here. Show our wolves to Mr. Knight." Click on the Transfer button and exit the interface. A tape called "Klingmann Splice Tape" will appear in your Inventory.

You'll want to play it through the walkie-talkie in Klingmann's office the next time you visit the zoo.

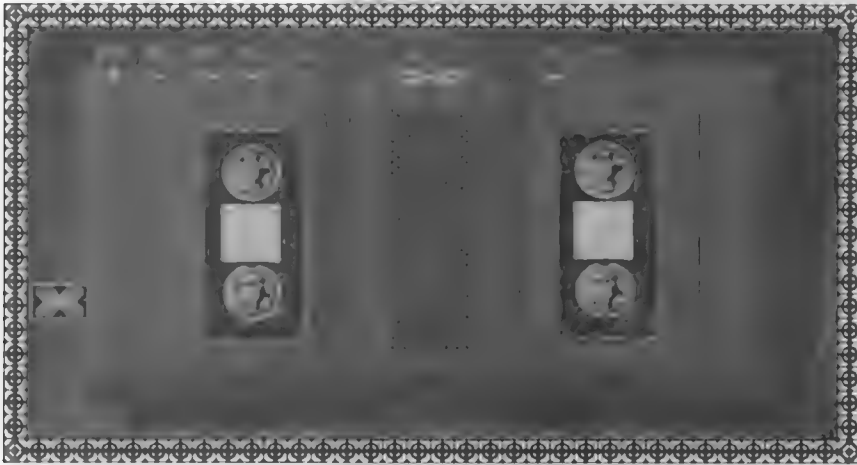


A moment later, Thomas responds on the radio. "Ja? Thomas here," he says. Gabriel starts the tape again.

"Herr Doktor Klingmann here. Show our wolves to Mr. Knight," the tape announces. Gabriel stops the tape.

Thomas, confused but not about to argue with his boss, responds. "Ja, Herr Doktor."

Gabriel turns off the walkie-talkie and puts the recorder back in his pocket.



Klingmann is still occupied in the fax room, so Gabriel continues his "investigation." He quickly skims through the contents of the desk and, not finding anything of interest, moves to the coat rack. He hurriedly goes through the pockets of Klingmann's coat and, in the inside breast pocket, finds a piece of paper that he looks at quickly and then puts into his own pocket. He quickly returns to the desk before Klingmann re-enters.



Zoologischer Garten München Zoo

Thomas waits near the kennels.

"Hello, Mr. Knight," says Thomas. "I have instructions to show you one of the wolves."

"Really?" answers Gabriel in faked surprise. "That would be swell."

They enter the feeding area, Thomas motioning for Gabriel to be quiet and cautious.

"Try to keep calm and move slowly," he says. "They don't like strangers."

Thomas closes the door behind them carefully and then speaks softly. "I have

a special treat I use when I really need to get one of them over here.” He pulls out a handful of wolf treats from his pocket and begins calling to one of the females.

“*Margarite? Komm’ her! Komm’ mal her Mädchen!*” (“Margarite? Come here! Come on, girl.”)

The wolf looks at the two men warily.

“*Margarite? Schau mal was ich hier hab! Na komm’ mal her!*” (“Margarite? Look what I have. Now come here!”)

Margarite lopes over casually, while some of the other wolves watch. She comes within a foot or so of Thomas, and then sniffs the air at Gabriel. A moment passes, and then she looks at him and comes closer to bow her head at Gabriel submissively.

“Wow, that’s strange. She likes you,” says Thomas.

“I have a way with women,” Gabriel says slyly.

Thomas cautiously puts the pellets in his hand down on the ground near the wolf. She eats them with surprising delicacy, and then looks at Gabriel again.

Gabriel casually squats by the wolf and pets her flank. She does not move.

Thomas goes through a very controlled explosion, hissing through clenched teeth so he won’t upset the wolves. “Don’t DO that! Stop it at once! SLOWLY!”

Gabriel slowly straightens up, as he does so he pulls a few strands of wolf hair from his hand and stuffs it in his coat pocket. Not sure what the big deal is, he tells Thomas, “Sorry.”

Suddenly, there is an angry growling in the kennel. A large male wolf is on the other side of the fence from the feeding area, snarling and growling in rage and looking as if he wants to kill them right then and there. Thomas pulls on Gabriel’s sleeve and the two of them back out of the kennel, their stomachs in knots.



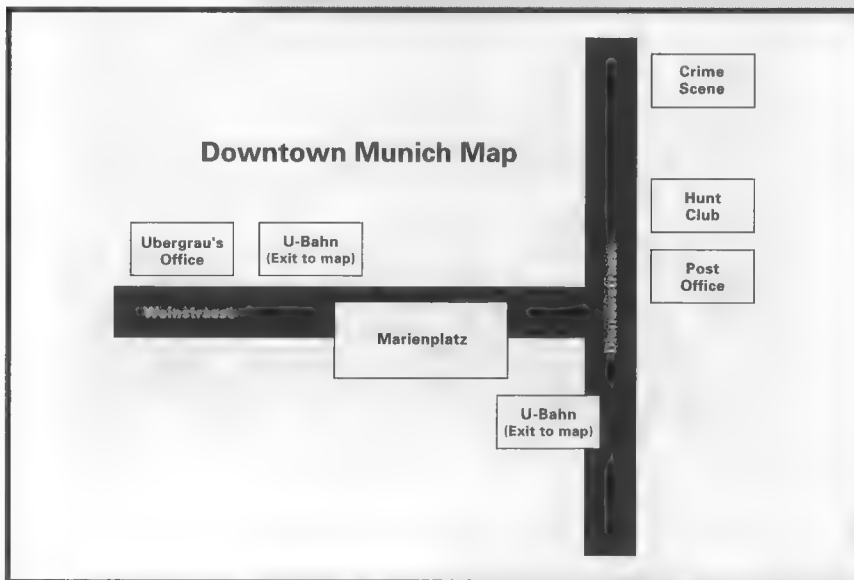
Out of the kennel, Thomas speaks in a loud but shaky voice. “You should not have done that.” Gabriel, shaken himself, answers, “She seemed so tame — just like a dog.”

“Wolves are not dogs, Mr. Knight.”



Innenstadt

The City Center includes Marienplatz, the major plaza of downtown Munich. Among locations in the area is Herr Übergrau's office at 21 Marienplatz.



Marienplatz



Marienplatz (Mary's Place) lies at the center of Munich and features fancy shops, informal markets, government buildings, museums, and churches.

One of the focal points of Marienplatz is the famous Glockenspiel in the tower of the Town Hall, built from 1807 to 1908. The carillon tells the story of *Schäfflertanz* (the dance of the coopers, or barrelmakers), which celebrated the end of the plague in Munich in 1517, and of a tournament held in Marienplatz in 1568. At the east end of the square is the Old Town Hall, which dates back to 1474; it was reconstructed after being nearly destroyed in World War II. Behind the old Town Hall is the Church of the Holy Ghost, originally built in the 14th century. Nearby is the Viktualienmarkt, Munich's open-air food market.



Übergrau's Office

Gabriel meets Herr Übergrau for the first time.

"Mr. Knight!" says Übergrau, a bit awkward in his English. "So good to finally meet you."

Ever the formal gentleman, Gabriel expresses his surprise at the man he is meeting.

"Herr Übergrau? Hell, you're just a pup," he says.

Übergrau is puzzled at first. "I'm sorry? Oh, my age! Yes. I hope you're not disappointed."

"Me? Nah!" he says. "I've just never had a family lawyer before. Guess I was expecting Matlock or something."

Gabriel explains that he's visiting Munich to do some "research."

"Well, anything at all I can do to help!" says Übergrau. "My secretary and I are at your disposal."



It's an offer that Gabriel very much wants to accept. Trying to sound casual, he asks whether Übergrau knows anything about the wolf mutilations in Munich.

"The mutilation killings? Well, no, I — my God, Mr. Knight. Is that what you're researching here in Munich? I read your last book, you know."

"Really? That's above and beyond the call of duty," responds Gabriel, pretending humility but really pleased.

"Not at all! I love detective fiction. *The Voodoo Murders* was based on a real case, wasn't it?"

"Loosely," answers Gabriel. "So you know nothing about the mutilation killings?"

"Just that those missing zoo wolves have attacked and partially eaten people out in the country," the lawyer answers. "If you *are* researching this case, Mr. Knight, I would be happy to assist. It's rather exciting, isn't it? You don't plan on getting too...close to the actual wolves, I hope."

Gabriel asks the lawyer if he knows anyone with a background in animal biology. As a matter of fact, Übergrau says, he has a client who is a professor at the university. He picks up the phone on his desk and calls Herr Doktor Speigal.

"There is a lab at the university biology department," Übergrau says. "They may be able to help you there. Tell them Herr Doktor Speigal sent you."



University Biology Department

Gabriel visits the biology department and meets Michael Hessel, a graduate assistant in the lab.



"Could you analyze this hair?" Gabriel asks. He hands Hessel the two samples — one from the Huber farm and the other plucked off the wolf at the Zoologischer Garten München zoo kennel.

Michael takes the hair and rolls over to a microscope; he looks first at one sample and then the other.

"This isn't the same as the other hair," he says, matter-of-factly.

"What kind of hair is this?" Hessel asks.

"I was hoping you'd tell me," Gabriel says dryly.

One of the samples, Hessel says, is *Canis lupus lupus*. The European Wolf, just like the sign at the zoo says.

But, he continues, one of the samples doesn't look like any animal hair he is familiar with at all.

"It might be a...how do you say...a mix-up?" Hessel says.

"A mix-up? You mean a hybrid?" asks Gabriel.



About Wolves



The common European gray wolf, *Canis lupus*, once ranged throughout the temperate, forested areas of Europe as well as Asia and North America.

Today, the European wolf is rare in most of Europe, except for the Scandinavian countries. In America, the gray wolf or timber wolf, once very common, is now mostly limited to Alaska and the subarctic regions of Canada.

The gray wolf somewhat resembles a German Shepherd; males are usually about three feet high at the shoulder and weigh about 80 pounds.

"Yes. Could be," Hessel answers. "A hybrid, maybe. Wolf/dog, two wolf species, wolf and something else.... Otherwise, I'm not sure. It's more wolf than dog, but it doesn't match any species in the book, you see."

Next he examines the very large paw print that Gabriel cast at the Huber farm. He measures it, jots down some numbers on a pad, and pulls out a research book.

"Wolf," he announces, a strange tone to his voice.

"Really? Can you tell what species?"

Hessel shrugs. "It is impossible to tell from a print. Except..." He pauses to leaf through some pages of his books and rechecks his figures.

"Ja, I thought so. It is a very big wolf," he

says. "Very big. Looks like maybe 68, 70 kilograms."

Gabriel doesn't know whether to be impressed. "And that's big for a wolf?"

"This is *huge*," Hessel says. "Wolves don't weigh so much as they look. The hair is very thick, makes them look bigger. That's why I check the book."

Gabriel ponders for a moment and then makes a connection to Hessel's earlier comment about the mystery hair.

"Could a hybrid get as big as whatever made that paw print?" Gabriel asks.

"Sure," Hessel says, with great interest in this line of inquiry. "A hybrid might

he bigger than a wolf if the other species were big — a big dog, maybe. The paw print looks like a wolf, but that doesn't mean the whole animal looks like a wolf."



Huber Farm

Back at the farm, Gabriel mulls over what he has learned at the zoo and the university. It doesn't add up.

He looks at the paper he took from inside Klingmann's pocket; it's a receipt. Unfortunately, the receipt is the bottom copy of a multiple-copy system and he can't make out much of the writing, except for the word *jagdschein* on the front.



As he passes by a mirror at the farm, he pauses to admire the face he sees reflected. He can't help it. He has a thought, though: Gabriel holds the back of the receipt up to the mirror. The imprint of the pen on the front of the receipt has made some marks on the back of the paper. He can make out the name *Die Königlich-Bayerische Hofjagdloge* with an address at 54 Dienerstrasse.



Übergrau's Office

Back at the attorney's office, Gabriel asks for some more help.

"What is a *jagdschein*? Does that make sense?" he asks.

Übergrau struggles with the translation to English. "Ja, '*jagdschein*.' It is a permit for killing animals. You know, a sport."

"You mean hunting? It's a hunting license?"

"Yes! Hunting license," Übergrau answers.

There's one more matter. "Have you ever heard of *Die Königlich-Bayerische Hofjagdloge*?"

"Hmm. I don't believe so," the lawyer answers. "Sounds like a men's sport club."

"What does the name translate to, exactly?"

"The Royal Bavarian Hunting Lodge. More or less," says Übergrau.



Die Königlich-Bayerische Hofjagdloge

The concierge of the Royal Bavarian Hunting Lodge is at the front desk of a room decorated with dark paneling.



"*Entschuldigen. Sie, aber dies ist ein privater Klub,*" he says. ("Excuse me, but this is a private club.")

Gabriel knew that, but attempts to press on, stumbling over even the simplest of German expressions. "*Guten Tag...ub...wie gehts...*"

Xaver, the concierge, is doubly appalled. Not only has the private sanctum been invaded by a nonmember, but it's an American, no less.

Gabriel tries everything he can think of to learn about the club and to gain entrance, but he is rebuffed by Xaver at every turn.

"This is a very exclusive club," Xaver tells him. "We only accept members of prominent German families here."



Übergrau's Office

Speaking carefully, trying not to sound like this title business has gone to his head, Gabriel asks Übergrau for help proving his connection to the honorable Ritter family of Rittersberg.

"Would you say the Ritter family tree is...respectable?," Gabriel asks.

"Absolutely!" the lawyer responds. "The Ritters can trace Germanic roots back a thousand years."

"Do y'all have any paperwork on file that would prove that?" Gabriel asks casually.



"Yes. We had to supply a family tree for the title transfer. Would you like a copy?"



Die Königlich-Bayerische Hofjagdlöge

Armed with the papers from Übergrau, Gabriel returns to the hunt club. He pulls out the papers and hands them to Xaver who studies them for a moment, his eyes getting wider as he reads them.

Gabriel's Lineage



Gabriel Knight's lineage runs to the Ritter family of Bavaria. Under the order of nobility of the Holy Roman Empire, titles below emperor or king were *Herzog*, *Pfalzgraf*, *Markgraf*, *Landgraf*, and eventually *Ritter*. In English, *Ritter* means "Knight", and it is roughly equivalent to the rank of a Baron.

"I see. Well, I must congratulate you," says Xaver, unexpectedly impressed. "I had no idea. Your family owns Schloss Ritter in Rittersberg?"

"Why, yes. Yes, we do," answers Gabriel, who is surprised at the effect the papers have on Xaver.

"I am sorry if I've been rude," says Xaver. "For an American... an American of your type... well, I bow to your lineage, Herr Knight."

"Think nothin' of it, uh, old man," says Gabriel, magnanimously. "When do we get started?"

"It's Xaver, Sir, and I'm afraid we don't," answers the concierge. "I'll submit your request, but having the proper papers is only the beginning. You must still be invited to join by a current member."

Now Gabriel is getting annoyed; he drops his amiable front in a hurry. "Wait a minute! You told me you wanted a family tree, and I got you one. I don't appreciate being strung along like some poor relation!"

As Gabriel spouts off, an imperious gentleman, obviously one of the members of the club, appears in the archway. Xaver suddenly looks very nervous.

"*Entschuldigen Sie bitte die Unterbrechung. Der Amerikaner besteht darauf mit Ihnen zu sprechen,*" Xaver says to the man with the deference of a servant to his master. ("Excuse the interruption. This American insists on speaking to you.")

Xaver nervously continues: "*Er gehört zu der Ritterfamilie von Rittersberg. Ich...*" (He's a member of the Ritter family of Rittersberg. I...)

At the mention of the name Ritter, the man looks piercingly at Gabriel with new interest. He holds up his hand to interrupt Xaver. He looks at the papers.

"Well, you must tell me all about how you ended up in America, Herr Ritter. And about your hunting there," the man says. "You are a hunter, are you not?"

Gabriel doesn't know where this is all leading, but he does have the feeling he is making progress. "It's Knight now," he says. "Gabriel Knight. And yeah, I hunt. Absolutely."



The man crosses over toward Gabriel. "Join us. My name is von Glower. Baron Friedrich von Glower." He puts his arm around Gabriel's shoulder and walks him past the stunned Xaver and into the club. "Come meet my friends."

Within the club, von Glower introduces Gabriel to Herr Hennemann, Herr von Aigner, Herr Preiss, Baron von Zell, and Herr Doktor Klingmann.

Klingmann, of course, has already met Gabriel at the zoo. "Small world, hey, Doc?" says Gabriel, quite full of himself.

The other members are generally cautiously friendly to the visitor, with the exception of the man introduced as von Zell. After a few welcoming drinks, von Zell puts down his glass loudly on the bar and stalks off towards the front hall. Klingmann leaves, too.

Von Glower, though, clearly has decided that he wants to encourage Gabriel.

"We normally meet in the evening, Herr Knight," says von Glower, "but you may come here anytime you wish. I'll inform Xaver." He pulls a card from his pocket. "Take my card. It has my home address. If you care to chat, come by."

Interview with Dean Erickson Gabriel Knight

It's hard to tell whether Dean Erickson has completely thrown himself into the character of Gabriel Knight or whether he is Gabriel Knight come to life. Either way, when I met him, he was prowling the set of *The Beast Within*. He always had a wisecrack at the ready, but he also proved to be a very serious and intelligent professional.

As we spoke, technicians were preparing the set for a critical scene when Grace visits Gabriel in the prop room of the opera house. His makeup was meant to add a sickly pallor to Gabriel.

What's it like acting for the very small screen?

It's not any different than acting for anything else, really. There are certain technical considerations in this movie that you don't have in others, but acting is pretty much the same all over.



Had you ever imagined that you would be a character in a video game?

That's an easy one: no.

I have been reading about this technology for a couple of years, just in passing. Although I have done a lot of theater and a little TV, I thought ultimately I would do film, but this is a great opportunity to prove that I can act.

It is great for actors because it opens up so many more jobs for us. There's a window of opportunity for those of us who haven't yet made it, so this is really a good thing for me.

Are you a gamer?

No, I have never played one of the games. I have an IBM AT, and I use it for word processing to write letters and scripts and things like that, and that is about all I can handle.

At some point, I am sure I will try to get up to speed technologically, but I just

don't know that it's how I am going to spend my time. I would much rather act in them than play them.

What's your take on Gabriel Knight? Who is this guy?

He is your basic well-intentioned guy. He is kind of interesting because he is getting more and more in touch with the internal part of himself. I think that he is kind of a cool '90s kind of guy. He is still a guy, and he has his flaws, and he has his machismo, but he is fighting to deal with that beast within and perhaps become a better person and follow his responsibility and do the right thing.

I think it is a great character to play.



What is the source of his conflict?

Well, there are always things that you want to do and things that you know you *should* do.

Life can be real easy if you just kind of go on your way and be egotistical and selfish, and a lot of people live like that. I think that's how Gabriel starts out — more in the first game than in this one. More and more he realizes that he has a job to do.

His life is being a *Schattenjäger* and seeking out these bad guys and evil forces. I liken him to what people do in general, seeking out their own bad guys; some people do it and some people don't. He is choosing to do it.

Are you now or have you ever been a werewolf?

Well, actually with this makeup I look fairly hideous. We were joking about it being like a night after we went out to the Pines bar here.

I have probably looked like this before, but no, I haven't bitten anyone and haven't run on all fours.

How does it feel, then, to play a werewolf or a would-be werewolf?

It is really interesting. I was talking to Jane about this last night (about how there is such a variation in the script. Gabriel goes from an 'aw shucks, gee whiz' sort of guy, which is mostly facade, to being inhabited by this force within him. It's a wonderful acting range and it is a real test whether I can sell the inner turmoil and physical pain [that] he goes through as he is becoming a werewolf."

You're 36 years old and from a small town along the coast of Maine. How'd you get from there to here?

It was a long and winding road. I went to school at Brown University. I never even thought of being an actor until six-and-a-half years ago. I always admired people who could get on stage and do that but never imagined I would have the courage.

I studied mathematics and economics at Brown. I worked on Wall Street after that. I was a trader, an analyst, a portfolio manager. I was pretty unhappy doing that, and I stumbled on acting. I took an acting class at a time when I thought I wanted to raise money to start my own investment business; I am not sure why I wanted to do that because I wasn't having any fun, but at the time I thought if I was my own boss it would be more palatable.

I continued on with it and did a lot of no-pay, Off-Off-Broadway theater in New York. I think I really learned to act by getting on stage and doing it. I came to L.A. about three years ago, figuring film and TV was more my forte than trying to chase down a Broadway job.

You were Eric on *Frasier*. Forgive me if I can't recall the character.

I did four episodes the first year, although I was totally cut out of one. It was a pretty small part except one episode where I got to date Daphne, which really pissed off Niles. But then I went off to play in my rock band...and that was the last they saw of Eric.

That was my first real job, and it was great working with people like that because they are all such pros, from the crew to the cast. And it gave me a little credibility, even when I came in to audition for this.

Where do you hope to go from here?

Well, I have never been one to think small. Even when I started out in this, I figured if anyone else can make it, I certainly can. It doesn't mean I will, but I don't start shooting at anything other than the top.

I would like to be the lead guy in major features, and hopefully my performance in this will lead someone to believe that I can help carry a movie.

Chapter 2

GRACE'S LUDWIG INVESTIGATION

Grace in New Orleans



St. George's Books

Grace Nakimura is unhappily holding down the fort at Gabriel's bookstore off Bourbon Street in New Orleans.

Life is not quite the way she wanted it to be. She's a serious student and researcher, not a store clerk. Just to make things more annoying, her mother calls regularly to ask her when she will get a serious job, and when she'll accept a date with the "nice Japanese boy" mom has selected.

What's more, the growing legion of Gabriel Knight's fans who visit the store can really frost her cookies in a hurry. Sales of *The Voodoo Murders*, Gabriel's novel about his last case that includes thinly disguised versions of himself and an overly submissive Grace, have been strong.

"I just love Blake Backlash, don't you?" asks a woman who has come in to buy a stack of copies of the book.

"He's something, all right," says Grace, not hiding her sarcasm.

The customer doesn't catch it at all. "He's so masculine and so handsome — and, well, sexy. It about took my breath away when he seduced that sidekick of his. What was her name?"

"Fujitsu," answers Grace, her toes curling in faint embarrassment.

"That's right! Fuji, he called her! You *have* read the book!"

Grace gives her a look that would speak volumes to someone who knew the real story. "That'll be \$24.50," she says.

After she is rid of the visitor, Grace picks up the mail and anxiously rips open a letter from Gabriel. He writes:

Gracie — something's come up. I'm on a new case. Too bad you're not here to help, but Gerde can handle any research I need. I'll call or write as soon as I can. In the meantime, go ahead and fix up the shop a little if you want — you know, flowers and stuff, but don't go overboard! I kinda like the old place as is.

I know I have a lot to decide, but that and the new book are going to have to wait. I have a feeling this is important. Tell Gran I send my love. Gabriel.

The temperature of the room shoots up a few dozen degrees. "Gerde will handle the research! Gerde?"

Grace all but kicks the next customer out of the store. She has more important work to do: "Life sucks, doesn't it? Try the mall."

She closes the store and angrily punches in the phone number of her travel agent to purchase tickets to Germany.

Grace in Germany

Schloss Ritter

Several thousand miles later, Grace arrives at night at the family castle, Schloss Ritter. She is none too happy to be greeted by Gerde, who tells her Gabriel is away.

Gerde tells Grace she may stay at the castle and wait, if she'd like. "I don't have much choice, do I?" Grace says coldly.



In the morning, a workman enters Grace's bedroom to work near the fireplace; he carries a toolbox with various devices, including a screwdriver. Grace leaves to find Gerde.

"Where is Gabriel?" Grace asks.

Gerde hesitates; she's not sure if Gabriel would want Grace involved, and she has no instructions on how to deal with her — no one expected her to show up on the doorstep of Schloss Ritter. "I don't know, exactly," she answers.

"Surely he said *something* when he left," Grace continues. "You must have been here when his new case came up."

"I was here," Gerde answers noncommittally as a vision of the night-time visit of the villagers crosses her mind. "All I know is that he was going somewhere near Munich. I honestly do not know where he's staying."

"You must know *something* about Gabriel's new case," Grace tries again.

"It's not my business to talk or not talk about it," Gerde replies. "Gabriel took the case for someone else."

"Really? Who?"

"Werner Huber," says Gerde. "He runs the Gasthof in town."

All that Gerde will allow is that Gabriel asked her to go through the *Schattenjäger* records in the library and look for anything relevant to this case.

While they're on the subject, Grace tries to stake out her territory as Gabriel's researcher. It's more or less her field, she says, and if there's anything he needs done, she'd be happy to take care of it.

Gerde, though, has her own claim. "He did ask me to check some things for him, but I couldn't let someone else do the work."

"I understand, really, but if Gabriel knew I were already *here*, see, that I was *around*, he'd want me to do it. I did all his research on the last case. We're kind of a team."

Now Gerde is more than a bit annoyed. "I'm sorry," she says, not really meaning it, "but if I do hear from him, I'll ask him what he would prefer. Until then, I must do the work he asks me to do."

Grace finds out that the library is behind the locked door in Gabriel's room, but Gerde will not give her the key. "The library is for *Schattenjäger*s only," she says.

The two women part, not at all happy with each other.



Rittersberg Town Square

The old town center includes a gasthof (guest house), post office, *rathaus* (town hall), and St. Georg's Church.

Grace visits the Gasthof Goldener Löwe guesthouse in Rittersberg; its proprietor is Werner Huber. Within the guesthouse is a pub and restaurant, with rooms above. Huber is at the bar.

"You speak English very well," Grace says. "How did you learn it?"

"I make it my business to learn things," Huber answers. "Wolfgang taught some of us. He thought we should know."

Grace presses on. "I never got to meet Gabriel's great-uncle," she says. "What was he like?"

"He was a true *Schattenjäger*, like the old days," Huber says. "He knew things."

"It must have been hard for the town when Wolfgang died," says Grace.

The Holy Name Game



In the Bible, Gabriel was an archangel who acts as the messenger of God. In Christian theology, Grace is divine love and protection. And in common usage, grace is a favor freely given by someone who does not have to do so.

"It was bad, yes, but not a surprise. Gerde knew. It was harder on her than the rest of us," Huber answers.

"Really? Were she and Wolfgang close?" Grace asks. He gives her a look, but Grace is too lost in her own thoughts to catch it.

Grace tries to find Gabriel through Huber, but he says he's not about to tell her where a mighty *Schattenjäger* is, or the exact nature of his new case.

"He didn't have time to investigate here at all," Grace says, "and the *Schattenjäger* archives might have something in them. If I knew what to look for, that is."

She has struck a chord with Huber by referring to the ancient traditions of the place. "Yes, that's true. There is much to learn from the *Schattenjäger* past."

"Exactly," Grace says. "Gabriel is new at this, and Wolfgang's not around to give him advice."

Werner gives in, just a little. "All right, young lady," he says in a dramatic whisper. "I will tell you what you must look for."



He leans forward, as if to hide his words from spies. "*Werwolf*."

"Werewolf?"

"*Werwolf*."

Grace is not exactly a believer, and her face shows her skepticism. Huber challenges her to be open to things that are "outside" of the normal if she really wants to be of aid to a *Schattenjäger*. And, he says, there is a local history dating in the middle 1700s.

"This is not the first time Rittersberg has seen the work of a *werwolf*, nor even a *werwolf* itself," Huber says. "Not in my lifetime, you understand, but I was told of it when I was a boy. One was brought to town. He killed many people, and the *Schattenjäger* caught him. He was tried here."



Rittersberg Rathaus

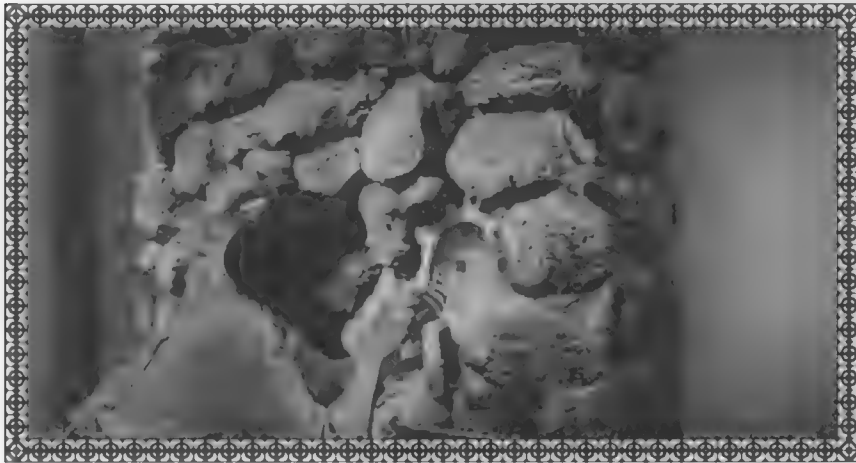
Despite her reservations, Grace sets out to do a little investigation. She starts by searching out the mayor of Rittersberg, Herr Habermas, right in the heart of town. He tells her the Rittersberg history, which dates back to the 13th century; Martin Ritter built the castle in 1223. "I am proud to say, we still have Ritter blood here to this day," he says.

Grace asks about old trial records, including the werewolf trial. The mayor tells her he needs a more specific date; she decides to go back to the castle to do some more research.



Schloss Ritter

Back at the castle, Grace goes into Gabriel's bedroom. The workman has left for the day, in the middle of his repair of the stone fireplace.



Grace notices that a large stone has been removed and is lying on the floor; in the hole where the stone had been, Grace spots something that looks like a metal rivet. She tries to play around with the object using her finger, with no luck.

Then she tries using a screwdriver left by the workman. Pressing its tip into the rivet, she hears a noise, but there is nothing unusual to be seen.

Werewolf Movies



A werewolf was first spotted on the silver screen in 1935 in *Werewolf of London*, which starred Henry Hull as a scientist who turns into a wolf and runs loose in London. Since then, more than 40 other English-language werewolf epics have been produced. Among the highlights:

The Wolf Man (1941). After the death of his father in a hunting accident, Lawrence Talbot returns from America to his family estate, Talbot Castle in Wales. There he is smitten by a beautiful girl and bitten by a wild wolf. Lawrence becomes a werewolf and is eventually beaten to death by his own grandfather.

Frankenstein Meets the Wolf Man (1943). Actually, Lawrence Talbot didn't die. When a pair of grave robbers open his coffin — under a full moon, of course — he comes back to life and eventually links up with the frozen monster of Dr. Frankenstein.

The Werewolf (1956). Badly injured in a car accident, Duncan Marsh is rescued by a pair of mad scientists who for some reason inject him with a chemical intended for survivors of atomic war. Oh, by the way: the serum happens to come

from wild wolves, and Marsh becomes a werewolf by night.

I Was a Teenage Werewolf (1957). Young Tony Rivers goes to see a shrink to try to control his rage and runs into a mad doctor who believes that humans must return to the wild in order to save civilization from nuclear disaster. He treats Rivers with a drug that (of course) turns him into a teenage werewolf. A B-movie classic all the way.

Werewolf in a Girl's Dormitory (1961). Just what it sounds like, memorable only for its title.

Werewolves on Wheels (1971). Another great title, the film featured a pair of bikers turned into werewolves by devil worshippers.

The Werewolf of Washington (1973). What did the president know, and when did his press secretary become a werewolf?

The Howling (1981). A TV anchorwoman is infected and transforms on the air.

An American Werewolf in London (1981). A young American is attacked by a wolf in a rural English town and goes on the rampage through London; the film includes some of the most fantastic werewolf special effects ever seen.

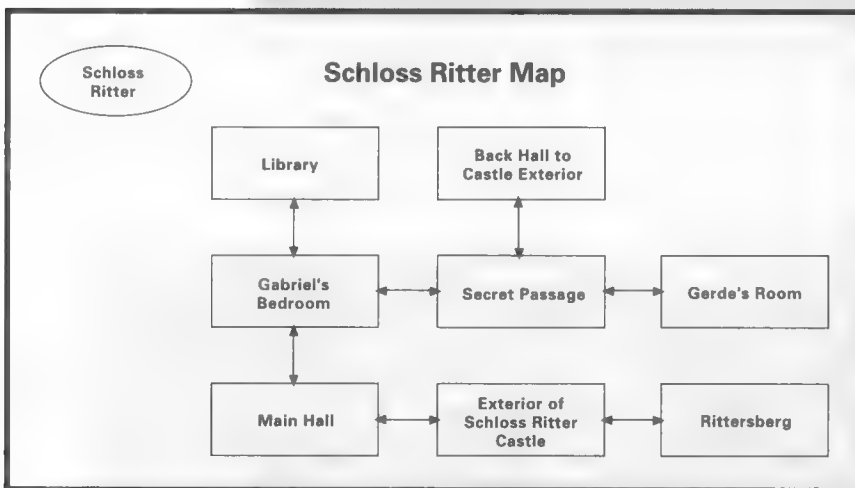
Wolf (1994). Jack Nicholson and Michelle Pfeiffer. Need we say more?



Grace continues to poke around the room, opening the door of the *shrank* again. Now she understands the source of the noise: The back wall of the closet is gone, revealing a hidden passageway.

Grace cautiously searches the secret passageway. One path leads to a staircase that goes down and out of the castle past a blooming rose hedge.

"An emergency exit," Grace muses to herself. "I guess that makes sense if you're fighting the legions of darkness."



Another pathway leads to a door that opens into an interior room, and with it Grace's opinion changes.



"Let me guess," Grace says with disgust. "Gerde's bedroom. What a surprise!"

Is this just an old Ritter family tradition between the Lord of the Manor and the maid, or has it come back in the modern day? Is that why Gabriel said he didn't need Grace's help on this case?

Grace searches Gerde's *sbrank* and finds a key, which she pockets.

Grace tries the key on the locked door that leads to the Schattenjäger library; it opens.



Schloss Ritter, Schattenjäger Library

Grace examines the shelves with interest. She finds a collection on the occult, vampires, witchcraft, ghosts, Asian spirits, and more. She stops at an old book called *Lycanthropes — Lore and Law* by Charles Jennings.



A portion of the book reads:

Page 1:

There are two categories of werewolf cases: false Lycanthropic Disorder cases and genuine werewolf cases.

Lycanthropic Disorder is a mental condition in which the subject (called a Lycanthrope) believes that he or she is a werewolf. The subject does not actually change shape, but is nevertheless capable of being as dangerous as an actual werewolf. Most cases of supposed werewolfry are really the work of Lycanthropes.

In real werewolves a physical change to wolf form does occur. The change can be voluntary (at will), or can be forced by certain cycles of the moon and certain sounds (such as howling).

Page 2:

Werewolves are immune from aging and from most physical diseases due to the constant regeneration of their physical tissues. They can, therefore, be virtually immortal. However, they can be killed by any wound that severely damages heart or brain, or any form of death that causes brain or heart damage (such as hanging or other oxygen-deprivation methods).

Though primarily a true wolf while in wolf form, there is some proof that the werewolf retains enough of his human knowledge to assist his killing — recognition of victims, evasion of traps, and human cunning have all been seen in werewolf cases.

Page 3:

There are several ways to become a werewolf. They include being given the power of shape-shifting through sorcery, being cursed by someone whom you have wronged in some way (called the Lycaeon curse), being bitten by a werewolf, and being born to a werewolf. In each case, the blood of the subject becomes tainted or cursed.

A person who becomes a werewolf against his will (birth, curse, or bite) is not completely damned until he tastes of human blood. Once he does, his soul is eternally damned and nothing may redeem him. Even without tasting of human blood, however, as long as the taint lays upon the immortal soul, it cannot enter into Heaven and will remain chained to the mortal plane upon death.

Werewolf Disorder

In 1995, genetic scientists at Baylor University said they were closing in on identifying a gene responsible for an extremely rare disease that may be the source of ancient werewolf legends. The disease, called congenital generalized hypertrichosis, causes excessive hair on the face and upper body.

Scientists say that only a few dozen people are known to have actually suffered from the disease since the Middle Ages. Many of them were persecuted as werewolves or worked in circuses or freak shows as “ape men” or “wolf men.”

The gene is located on a part of the X chromosome, one of the two sex-determining chromosomes. Research has concentrated on one Mexican family that has 18 affected members.

The disorder is what scientists call an atavistic genetic defect, a mutation that brings out a gene that has been suppressed over generations of evolution, in this case reaching back to ancient human ancestors.

Page 4:

Like real wolves, werewolves can live alone for many years, yet the instinct for a pack often leads them away from their secretive lifestyle into revealing their nature to a priest or close associate, or converting another to werewolfry for companionship. This is when the otherwise cagey werewolf opens himself to detection!

Werewolf packs can cause immense destruction. A pack consists of one werewolf who became a werewolf through sorcery, birth, or curse — in other words, his is the original tainted blood. This werewolf is called the Alpha werewolf. The remaining werewolves in the pack are called Beta werewolves because they became werewolves through the bite of the Alpha and carry the Alpha's tainted blood.

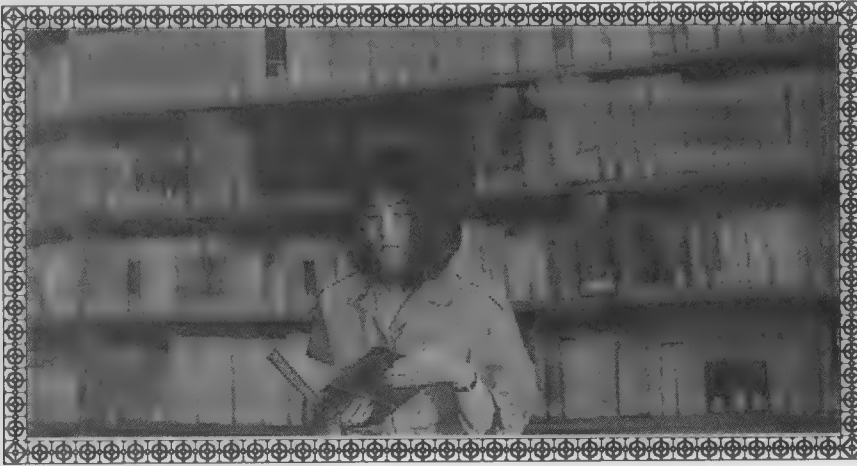
Page 5:

The relationship between Alpha and Beta werewolves is a complex one. Once a subject is bitten by a werewolf, his or her life and death are doomed to the werewolf curse. The victim does, however, have some

hope — as long as *they themselves do not taste of human blood*, the curse is reversible. If the Alpha werewolf is killed — *through some action of the Beta* — that Beta's curse is broken.

It is important to note that whether the Beta werewolf was bitten by the Alpha werewolf himself or by another Beta, it is the Alpha who must be destroyed — the original source of the tainted blood. It is also an interesting note that since Betas and Alphas share the same common blood, an Alpha cannot physically harm a Beta of his own bloodline by his

own hand without inflicting the same injury upon himself. However, if a Beta is harmed or killed by another, it does not affect the Alpha.



Page 6:

When hunting for a werewolf, it is important to remember that your biggest clues will come through your suspect's personalities. Becoming a werewolf is not transparent, no matter how the victim tries to hide it. The tainted, sub-human blood greatly alters the subject's own mind and personality, even physical appearance. Therefore, look for symptoms in your human suspects that include increasing violence, increasing aggression, unprovoked rages, insomnia, restlessness, and other bizarre behavior. Unfortunately, over time these symptoms can be brought under control, so do not rely upon them exclusively.

A good example of this comes from a case reported by the ancient priesthood society, *Manos Del Sol*, of Brazil. A rash of werewolf killings there was tracked to a high-ranking officer in the army. The society became aware of the man mainly through rumors of his violent behavior and changed personality. The case was successfully resolved with the man's capture.

Grace reads the pages with interest. "*Manos Del Sol*. Men of the Sun? I wonder if they're like Schattenjäger, only Brazilian?" she muses.

Tucked inside the werewolf book Grace finds a letter dated March 4, 1864, bearing the lion's head seal of the Ritter family. It is from Christian von Ritter. Turning it over, she sees a name written on the front with elaborate quill pen calligraphy: *König Ludwig II von Bayern* (King Ludwig II of Bavaria).

To King Ludwig II, the most gracious Lord of all Bavaria:

I beg your forgiveness for my forthrightness in this letter, but I fear terribly for your Majesty's safety and thus have no time for subtlety.

I have heard that the one they call the "Black Wolf" is close to your Highness. I have been investigating this man for reasons I cannot name at present, and I have learned that he

is extremely dangerous and can have only the most dire of motives at heart in anything he pursues.

I beg your Highness only this — please do not see this man alone nor even with your servants only to guard you. I promise you, all will be made clear very shortly when my investigation is complete. For now, only keep yourself safe.

Your most grateful servant, *Christian von Ritter, Schloss Ritter, Rittersberg, Bavaria.*"

The letter is still within its envelope and appears to have never been sent.

Next she explores the *Schattenjäger* records, including a series of dated journals. She finds the casebook of Christian von Ritter; the last few entries discuss the werewolf case he was tracking in Prussia from 1863-1864. This particular werewolf seems to be exceptionally crafty.

The entries in the journal read:

3 January, 1864. I am now in Prussia. The beast that brought me here has so far bested me. He is secretive and skillful. He has much self-control, unlike what I'd been led to expect. He seems to know almost before I do where and when I will be stalking him. He turns up his nose at my lures. Three more disappearances have occurred and I'm no closer to learning his identity nor finding his lair. I can't even prove he took them. Not a single corpse has been found.

March 3, 1864. I have had a break at last. The key was in front of me all the time. The Black Wolf, he so daringly calls himself, for all to hear and none to truly see. It is worse than I could ever have suspected. He is not just a beast, but a monster! His jaws are already around some of the best throats in Europe. I am so very fearful. I return to Rittersberg tonight. I must warn those in danger and get someone to assist me. I am in over my head.

Grace realizes with a start that the final entry was made the day before the date on the unmailed letter to King Ludwig II.

Grace checks inside the cover of the journal where Christian's date of birth and death are given; he died March 4, 1864 — the day he wrote the letter to Ludwig.

Her last discovery comes from a journal dating from the 1700s. It's the record of a werewolf case from 1750 where *Schattenjäger* Victor Ritter had wounded and captured a huge, black werewolf and brought it to Rittersberg where it was given to the town magistrate.

A portion of the handwritten journal reads:

Numerous deaths at the hands of a marauding wolf being recorded in a neighboring county, I set out to see if I could determine the cause. There had been rumors of a werewolf, and the dark signs did indeed seem to be present.

The deaths had all occurred within a forty kilometer range of woods, and at the heart was the village of Alfing. My assistant and I set a trap a short distance from the village. Though the beast had shown a propensity for human flesh, livestock had also been taken, and it was a newling lamb we loosed in the thicket as a lure.

We awaited downwind. For two nights, the lamb bleated to no purpose and once we had to fend off a hungry fox. But, at last, the beast himself took the bait. I might have missed

him — the night was so dark and the wolf himself was black, but my assistant saw the light of his eyes and I heard the lamb's cries turn fearful.

He had the poor dumb lamb by the throat when we sprang. He was swift, and might have escaped, but his fatal mistake was to attack rather than run. My dagger struck through his chest and into his right lung.

As I had agreed, we bound the wolf and tied shut its jaws. We brought it home to Rittersberg, still breathing, and turned it over to the magistrate.

I pray for the man's unfortunate soul. May the law be swift and merciful. God be praised for aiding his servant. From his hand came the strength and wisdom to end the killing.

Victor Ritter. *Schattenjäger*. 20 April 1750.

Deep in thought, Grace doesn't realize that she has been joined by Gerde.

"How did you get in here?" Gerde asks angrily.

Grace looks with guilt at the key she had left on the desk. She starts to answer, but before she can, Gerde spots the key, too. Grace decides the best defense is a good offense.

"All right," Grace says. "Let's just drop all the pretense. Obviously, I found the passageway. I know what's been going on in your little 'Alpine love nest.'"

Gerde looks shocked, but before she can respond, Grace continues.



"And, really, I couldn't care less. If you want to screw around with your employer, that's none of my business. Though, God knows, the most you'll ever get from Gabriel Knight is a disease!"

Gerde's shock turns to anger, but Grace is still ranting on. "I'm doing the research Gabriel wanted," she says, "and so-help-me, I'll be doing more than research this time around, too. And I'm not going to sit around and wait for him to call and 'give me permission.' If you don't like that, it's just too damn bad!"

Gerde is insulted and hurt. She really couldn't care less about the research; she was only following orders. "Okay! Fine! You do the damn research!" she yells, and turns on her heel to march away.

Grace feels badly. She's surprised at her own anger. Why was Gerde getting to her so deeply? Not really wanting to know the answer, she dives into her own research immediately. She places a long distance call to Professor Barclay, her advisor back at Yale, asking him whether he knows of any experts on King Ludwig. It's the middle of the night back home, but the professor good-naturedly promises to call her back after a night's sleep.



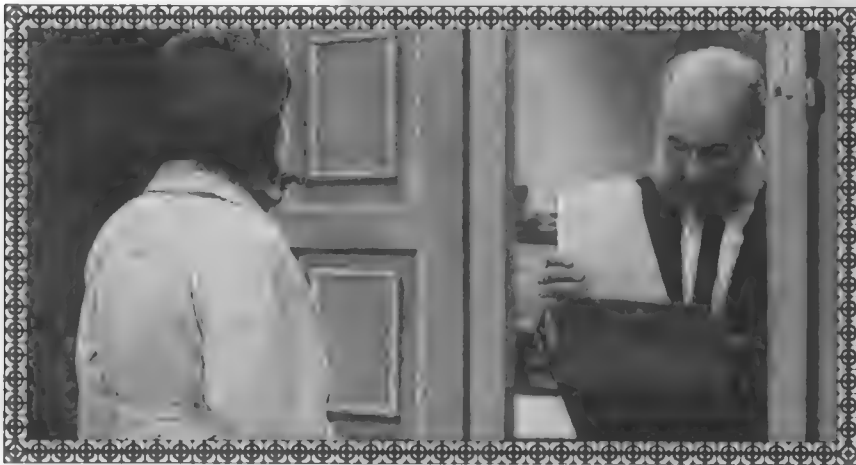
Rittersberg Rathaus

Now that she has the date of the werewolf trial, Grace asks Mayor Habermas to examine the town records. He finds the file on the werewolf brought in by Victor Ritter.

"Why did they bring the wolf to Rittersberg?" Grace asks. "I know the *Schattenjäger* lived here, but why didn't he just..."

"Kill it where he found it? I don't know," says Habermas. He studies the file some more.

"Ah! Yes," he announces with satisfaction. "They wanted to know what man it was. *Who* it was."



"They brought it here so it would...change back?"

"Yes," says Habermas. "Exactly."

The mayor says the records indicate that the wolf was placed in a cell. The next morning they found a man in there. A laborer from out of town identified him as

Baron von Ralick from Alfing, a small village east of Rittersberg.

"It says here that a group of villagers were sent to the werewolf's home town once they learned its human identity," Habermas says.

"Why? They thought there were more of them there?" Grace asks.

The mayor looks up at her darkly.

"In those days, the family of the identified werewolf would be in great danger," he answers. "Many believed such curses were handed down through the bloodline."

Within a castle near the village, a beautiful young woman holds her terrified boy as they watch the village burn. A servant enters. "*Schnell! Die kutsche wartet!*" ("Hurry! The carriage is waiting!")

The mayor says Baron von Ralick himself was interrogated; he gave his confession to a priest.

"He was interrogated for two days," Habermas says. "He admitted his guilt. The trial took place on the third day. He was sentenced to death by quartering and the stake."

"They pulled off his limbs *and* burned him?" Grace asks in shock.

"Don't think harshly of us, Miss. That was a long time ago," Habermas says.

Grace asks the mayor where the werewolf was kept; she learns that there is an abandoned dungeon in the cellar of the *Rathaus*.



Rittersberg Dungeon

Habermas takes Grace to visit the dungeon, a dark and damp room with an earthen floor.

"Everything's been kept the way it was when the dungeon was in use," Habermas says. "We show it off to tourists sometimes."

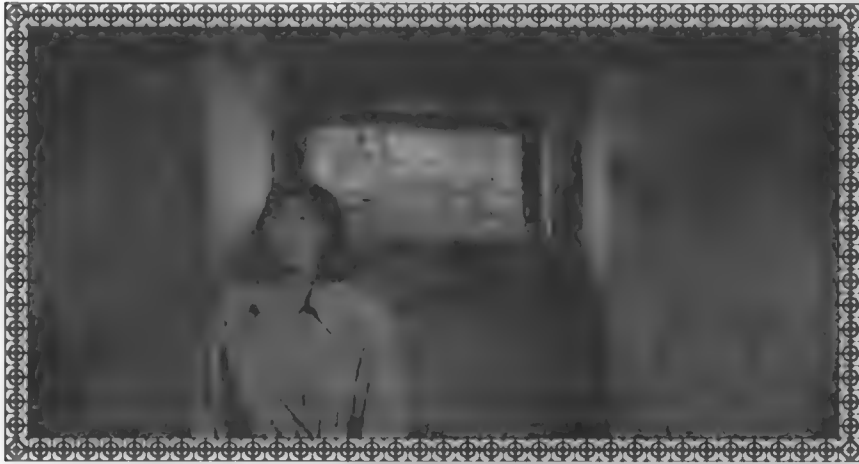
With a shiver, Grace holds her hand to her head; the place is creepy and full of dread. After she recovers a bit, Mayor Habermas offers to leave her alone for a while to explore.

She examines a cot as if she were picturing the condemned werewolf von Ralick there. Grace can almost feel the panic of the caged wolf, trapped and knowing he would eventually revert to human form and endanger his family.

On the wall up near a barred window, she finds claw marks. Through the window she can see St. Georg's Church and it gives her an idea: might von Ralick have made his last confession to a priest from St. Georg's?

Back outside, Mayor Habermas agrees to write a note for Father Getz, the current priest at St. Georg's, asking him to search the church files. Of course, Habermas explains, it is not a usual thing to reveal confessions, but since this is

a very old case and for the good of a *Schattenjäger*, perhaps the priest will make an exception.



The letter to the priest reads:

Father Getz. Please give this young American lady any records you have concerning the Baron von Ralick. The records will be dated 1750. I'll return the records to you myself. Herr Habermas.



St. Georg's Church

Grace finds Father Getz, but he doesn't speak any English. When he reads the letter from the mayor, he goes to the church archives and returns with a file to give to Grace.

Before she returns to Mayor Habermas, Grace explores the church. From the church nave, a flight of stairs leads downward. At the bottom, Grace finds a crypt containing Wolfgang's tomb among those of other deceased *Schattenjäger*s; a silver mourning heart is atop the casket — the Ritter family is clearly still important in Rittersberg.



Rittersberg Rathaus

With great interest, Habermas translates the account of the last confession of von Ralick.



"Baron Klaus von Ralick confessed that a life of sin brought the werewolf curse upon him," Habermas says.

The von Ralick family crest has long featured the image of a black wolf; it was meant as recognition of the family's devotion to physical prowess and skill in the hunt.

"Klaus von Ralick says that he lived up to the family symbol so well, his friends nicknamed him 'the Black Wolf.' He was so called due to his horrible temper, his violence in battle, and his...uh, proud...pride, yes?"

"He was arrogant," Grace says.

"Yes," continues Habermas. "He admits that for most of his life he treated his villagers, and his women, very badly, and was much feared. But, he says, his crimes came back to...to haunt him. A gypsy camp, Hungarians, came to Alfling one day. He...wanted one of their young women. He had her brought to his castle by force and there he...uh...raped her.

"He said he intended to release her, but before he did, the girl killed herself. The next day, an old woman from the camp cursed him, saying he would now...uh...he was to be in shape what his name and his crimes showed his heart to be. He laughed at her, but he was afraid.

"Soon afterwards, her curse came about. Klaus von Ralick began to...to change, to run at night as wolf, to kill and eat human flesh.

"He begs forgiveness from God and from his wife and son. He says he welcomes his...uh...punishment, if only it will pay for his sins and save his family from further pain.

"That is all that is written," Habermas says.

There is one more item in the file: a letter from a lawyer in Buenos Aires, Argentina, dated 1764. It asks for any information about the death of Baron von Ralick "for the family." The envelope bears a seal — the von Ralick Black Wolf.



Gasthof Goldener Löwe

Grace asks Werner Huber about Ludwig II. Huber says he is the most beloved Bavarian monarch of all time, a misunderstood genius who built castles and was a great patron to the arts.

Huber says "they" thought Ludwig was crazy, came to arrest him, and killed him.

He points to a portrait on the wall of the Gasthof; it's of Ludwig II, young and handsome.

Grace studies the portrait and wonders: What really happened to him? How did he know the "Black Wolf"?



Schloss Ritter

Grace uses Gabriel's typewriter in the *Schattenjäger* library to write a letter telling him of her progress; she tells him she somehow thinks Ludwig II is important to the case. And she demands to know where he so they can work together on the case. She puts the letter in a package with the two journals and the book of werewolf lore.

Grace tells Gerde she has information to send to Gabriel, and asks how Gerde was to reach him. Gerde, cold as ice, tells Grace she can write to him via the family lawyer, Übergrau. She provides the address in Munich.

Grace visits the post office in the Rittersberg Town Square to send the package to Gabriel.



Schloss Ritter (Main Hall)

Grace and Gerde uneasily share the castle that night.

There's a knock on the front door, and they both jump up at once, thinking it is Gabriel returning. Gerde gets to the door first, though, opening it to reveal a middle-aged, polyester-clad couple. The man is about as square as they come, and the woman has a beehive hairdo straight out of the 1960s.

"Guten Abend," says the man. "Is this the castle of the *Schattenjäger*?" His German pronunciation is comically bad, but neither Grace nor Gerde is in the mood to laugh.

"Yes, but..." says Gerde. Before she can say anything else, the woman pushes her way inside.

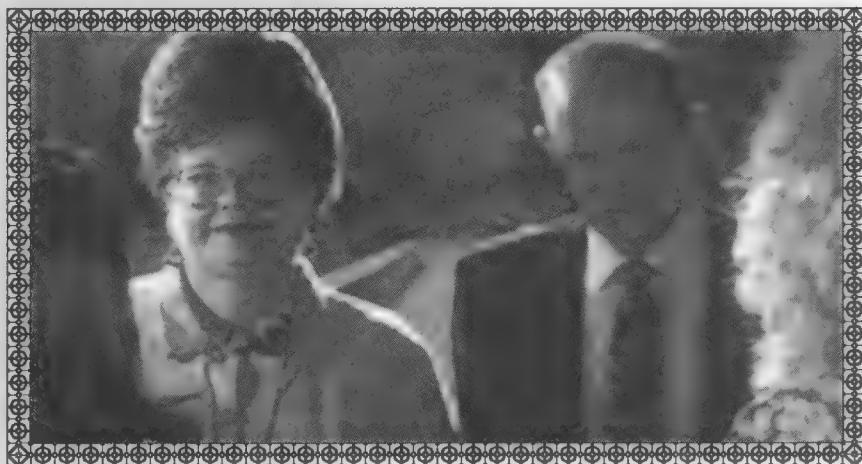
"We're so thrilled to be here!" the woman says. "Emil said, 'This is the 1990s for heaven's sake, and the *Schattenjäger*s are probably long gone.'"

"Well of course they aren't," I said. "A family like that doesn't just dry up and blow away. The good Lord's put his mark on 'em!"

Gerde and Grace share looks of astonishment at this odd invasion. "Who are you?" Grace asks.

"We're the Smiths, from Merimack, Pennsylvania," the man says. "My wife is Meryl. You can call me Emil."

Still puzzled about why they are being visited in this manner, Gerde and Grace stand in the doorway and listen to the babbling of the Smiths.



"To answer your question, Miss, we're demonologists," says Emil. "My wife makes it her business to know a lot of things. She's a regular occultist scholar."

"That's right!" says Meryl. "I read about you all when I was studying an old witch trial last spring, and I've been dying to get over here ever since. We were going to add a solarium to the house, but I said, 'No! There's light, and then there's enlightenment! We're going to Germany.'"

Grace decides that she's heard enough; it is time to get rid of these strange visitors.

"Well, so nice of you to stop by, but I'm afraid the *Schattenjäger* isn't here right now," she says.

"Oh, no!" says Meryl. "I was so hoping to talk shop! We fighters of darkness are so rare these days."

It's late, and Grace is not in the best of moods, so she tries to dismiss them once more. "Well, it is rather late, and if you're driving..."

"No, no!" answers Emil. "Don't you worry about that. We're staying at the guest house in town."

"Stop by tomorrow, won't you, dear?" asks Meryl. "You and I can exchange stories at least."

"We'll see..." says Grace, preparing to close the door.

Mrs. Smith suddenly stops in her tracks, going white as a sheet. She turns mechanically towards Grace and reaches out and grabs her arm fiercely.

In a hoarse whisper, someone else's voice, she croaks out an unexpected warning: "You must tell him.... Tell him, 'Beware...the Black...Wolf!'"

Grace is scared and shocked into silence. Emil pulls his wife from the doorway.

Interview with Joanne Takahashi Grace Nakimura

It almost seems unfair to describe Joanne Takahashi as beautiful — although she is — because to do so might obscure the fact that she is an intelligent, thoughtful, and accomplished stage actress.

I watched her prepare for a critical scene with Gabriel in the basement of the opera house. The script called for Gabriel, very sick, to ask about the upcoming test of the crystals in the opera house, then to shiver and complain about the temperature in the room. “Are you cold?” he asks her weakly but full of suspicion about his own condition and her loyalty. “Sure. It’s cold,” Grace was to say.

It took half an hour for the technicians and director Will Binder to get the two actors properly situated in the blue screen netherworld, and then there were several false starts that ended up with Joanne and Dean Erickson dissolving in giggles as one or the other blew a line. But then everything was set up perfectly, and Joanne delivered her three-word answer about the temperature. In those three words, she conveyed the fact that no, she wasn’t at all cold despite what she said; that she was deeply concerned about Gabriel; and that she knew his life — and maybe those of many others — was in her hands right now. A different kind of shiver went through the cast and crew before Binder called out, “Cut!”



Tell me about Grace Nakimura.

She is a history student at Yale, very dedicated to not only her studies and her ambitions as a historian but also to working with Gabriel on his cases.

She is a very serious person. She is a very articulate person. She is a very smart person. And she has a great affection for Gabriel.

They are very different personalities, but sometimes, they say, opposites attract and work well together. I think her ambition is to continue on these journeys with Gabriel because not only does she consider him a partner and very adventurous person, she considers him a good friend too.

Does she want him as more than a friend?

Well, the relationship is platonic, but her feelings toward him are definitely much more than just friendship. It is deep caring. I will venture to say that a crush [is] one of the reasons that keeps her going with this thing. She believes in her work and she knows she has a lot of confidence in that. She would like to pursue it with Gabriel.

When you started out as an actress, did you ever imagine playing a character in a video game?

Never. One never knew that the CD-ROM would come to pass. People are saying that it is just starting out, but it is going to be a very, very big thing. I find it very encouraging and very interesting.

I have played only one CD-ROM game in my whole life and it was all done with still animation; the concept of incorporating live actors and having a user interact with that is astounding to me.

To incorporate that into a computer where people have the choice to play it with live actors just blows my mind. I don't know how they do it. I mean, I have an idea because we are working with the blue screen, but how they incorporate all those wonderful backgrounds and how they are going to get the story line together with the different endings and all the different paths is beyond me.

Does it feel very different from working on stage in London?

Stage is such a different animal. That's where I trained and worked.

It is similar to the stage in that you really have to use your imagination with things that are not there, scenery that is not there. But the big difference is that...you are working with a lot of blue-screen props that are sometimes just sticks, or you are knocking on windows that are not there.

You do that in stage, too, but you don't have to be so exact. But with this, it has to be so exact.

Where did you study as an actress?

I started out in San Francisco. I went to ACT [the American Conservatory Theater] for the training program there. I got all my classical training there, and then right after that, to complement what I had learned, I went to London to pick up their perspective — Shakespeare and everything else.

Now I am looking at storyboards and getting the idea of angles and marks and stuff that is very different from stage.

Like a movie, this video shoot is being taped out of logical sequence, and there are also all sorts of "trees" of actions and outcomes. And a lot of your scenes were shot by yourself, without Dean Erickson to work off. How does that feel as an actress?

With this shoot, you are taking so many different paths you are not sure where the character is going. It is a challenge.

I am just feeling it through and letting things come to me as I go along. Now that I am working with Dean, we can interact and develop our characters together this way. Dean is great to work with.

Director Will Binder told me that he was instructing the actors to always start a scene from a neutral point so that the various scenes can be called up by the player in any order. How does that feel as an actress?

It was something to adjust to because a lot of what actresses do is inspired by what they are feeling. That was a difficult challenge, but that was a requirement of being on this kind of project.

What kind of roles have you played on the stage?

I have been able to play a wide range of stuff. I got to do studio productions and Shakespeare — Joan of Arc in *Henry VI* and Moliere and *A Tale of Two Cities* and a lot of contemporary works.

That's one thing about living in Los Angeles — there are so many theaters and theater groups, so many actors and writers, that there is always a new work being developed.

Where are you from originally?

I am from San Francisco; I was born there and raised in the suburbs. I originally was going to head toward the broadcasting world, but acting really felt right.

I guess for me it was a choice to either study the classical route to acting and to have all these ambitions to be a stage actress or adhere to that side of me that enjoys announcing and radio and television.

In my interview with Jane Jensen, she said she envisioned Grace Nakimura as a thoroughly modern American woman with a very traditional immigrant Japanese family. Grace is caught between the new world and the old world. Is that your story?

I am actually third generation. Like anybody of any background, one can get caught with the ethnic tradition and what the world offers. I am very close to my family, and yet there are all these great things to pursue, so I do try to strike a balance there.

If there is one thing I did want for myself, it was this acting career. So I feel great that I am able to do that.

Do you have any idea what you will be doing next?

No. I am going to help with the development of a couple of works and perform in those on stage, but I have got nothing specific set up yet.

When I had a little break, I did some print work.

You mean as a model?

It is modeling with products. You know: standing by cars. And commercial work is also enjoyable.

I'm going to the L.A. grind after this wonderful project is over. I'll dive in and see what comes up.

Chapter 3

GABRIEL'S MUNICH INVESTIGATION

Death of Swan



On a warm and peaceful day, Gabriel lounges alone on the banks of a lake.

Gabriel watches the water. A beautiful swan lands in front of him. The swan stops circling and looks directly at Gabriel; the bird's eyes look wild, but they seem to be fixed on Gabriel.

Suddenly there's a quick flash of an old-fashioned carriage bearing a dark-haired, bearded man. He is whispering to a woman standing next to the carriage; his words are not clear.

Then there is a bit more of the face, but the man's identity is still a mystery, and the whispers remain indistinct.

The swan swims toward Gabriel. He sits up on the bank, watching it in puzzlement, trying to understand. Suddenly the peaceful scene is interrupted: A dark, hunched figure leaps from behind a hedge and into the water. It's a wolf — and it grabs the swan in its jaws.

Gabriel wakes from his dream with a start; there's a feather near his mouth. It must have come from his pillow, he decides.



Huber Sarm

The morning's *Freistaat Bayern Zeitung* carries some amazing news: There's been a new wolf mutilation killing. Gabriel can figure out some of the details from the headlines: a wolf killing overnight, this time in the heart of downtown Munich!



Gabriel heads for the Dienerstrasse in downtown Munich, the scene of the killing. There is a crowd huddled at the entrance to Filserbergstrasse, a side street off the Dienerstrasse. Police tape cordons off the street, and Gabriel cannot get through. He recognizes Kriminalkommissar Leber from a photograph in the newspaper, and he calls out to him repeatedly, but although the police investigator looks at him several times, Gabriel is unable to get him to come over.

Gabriel decides to use the evidence from the lab report that Michael gave him to get Leber's attention. He approaches the news crew and tells the female reporter he has information about the case.

"You believe you have information?" asks the reporter. "About the mutilation killings?"

Gabriel answers in an overly loud voice, hoping Leber will hear him. "I do have some information, yes ma'am. I was going to discuss it with the Kommissar over there, but he seems kinda busy. I thought I'd speak with y'all instead."

The reporter signals to her cameraman: "*Nun gut, was soll's. Dreh schon, Dieter.*" ("Well, what the hell. Roll it, Dieter.")

She turns to Gabriel. "You believe you have information about the wolf killings, sir?"

"Yes, yes I do," says Gabriel, looking into the camera with exaggerated seriousness. "I was about to ask Kommissar Leber over there some questions."

He raises his voice again and directs the sound past the camera and toward the police lines. "Such as, why animal hair found at the crime scenes is reddish-brown when the escaped zoo wolves were gray?"

The reporter looks impressed and translates Gabriel's words for her viewers.

"And how come paw prints found at the scene indicate an animal much larger than the zoo wolves species, *Canis lupus lupus*?"

"How did you get this information, sir?", the reporter asks.

Before he can answer, Kriminalkommissar Leber charges across the police lines like an angry bull and pushes him to a quiet spot away from the news crew.

"All right," says Leber firmly. "You have my attention. Now *who* are you?"

"I'm Gabriel Knight, the American novelist?" he says, trying to jog Leber's memory. "I've been by your station to see you, but, funny thing, they wouldn't let me in."

Leber frowns in irritation. "All right," he says. "I'll see you at the station later – but only if you agree to get out of here and not talk to the press."

"You got it," says Gabriel, quite pleased with himself.



Polizei Station

Later that day, Leber coldly receives Gabriel. He demands to know how the American has obtained police information.

Gabriel explains that he has been investigating the death of Toni Huber for her family.

"Why?" asks Leber, studying Knight closely.

"I'm an investigator," he answers. "That's what I do."

"You're an American P.I.?"

"You could say that," Gabriel says, secretly pleased.



"All right, Mr. Knight. I don't know how the police deal with you in America, but in this country, we don't like civilian interference."

Leber demands to know everything Gabriel has learned; Gabriel counters with an offer to tell Leber what he knows if Leber will answer some questions about the case. The Kriminalkommissar agrees, but says he won't give away any information that is "police confidential."

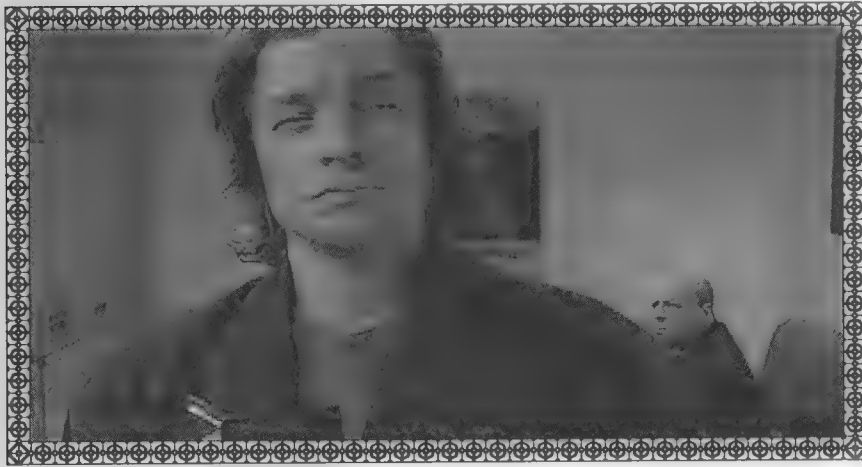
Gabriel learns that there have been five animal killings that seem to be related; they started a month ago, two days after the disappearance of the zoo wolves.

"The first was killed north of Munich, near Eching," says Leber, using a marked map on the wall for reference. "The two males were killed in Feldkirchen — that's east. Toni Huber was killed on her parent's farm, just west of Locham."

Until last night, Leber says, the killings have all taken place 30 to 40 minutes outside the city. The most recent victim, Grossberg, was a furrier, he says;

Gabriel absorbs that bit of coincidence with a start.

Gabriel asks for Grossberg's business address, but Leber won't give it to him; however, Gabriel's eagle eyes spy a phone number for Grossberg's business on the map. When Leber looks away, he makes note of the number in his notebook.



"Could there be bodies out there that you haven't found yet?" asks Gabriel.

"No. The killings have been done in broad daylight. Body parts left...like a trail of *Brotkrümel* — bread crumbs."

Gabriel continues to press Leber about the possible involvement of the missing zoo wolves in the killings. He uses some of the information he developed on his own at the university.

"What does forensics say about the killer?" he asks.

"That information is not for the press," Leber answers curtly.

"Mind if I take a guess?"

Leber shrugs, then watches Gabriel closely.

"Your boys in the lab say the bite marks are canine and are closer to wolf than dog, but beyond that, they can't pin it down — nothing like it on the records. Probably a weird hybrid."

Leber is stunned and very suspicious, but he doesn't respond at all.

"Yeah. That's what I thought," says Gabriel.

Leber reluctantly confirms Gabriel's supposition that the killer is not one of the escaped wolves. "That is information the press does not have, Mr. Knight," he warns. "I expect it to stay that way."

Leber says that the police think there was either a mistake at the zoo and one of the missing animals is of a different species than the rest, or (more likely) that the real killer is another animal.

Gabriel picks up on the fact that Leber speaks of the killer in the singular. How can the police be sure there is only one wolf, he asks. Leber says that according to the forensics, there is only one bite-mark pattern and one saliva type.

Gabriel is then forced to tell Leber how he made his discovery about the animal hair and paw print. Leber grunts his acknowledgment of Gabriel's unorthodox methods; he warns Gabriel, though, to stay clear of the police investigation and the press. And he asks Gabriel to come back to the station immediately if he obtains any more information. Gabriel agrees, but he isn't sincere.



Übergrau's Office

The attorney gives Gabriel the package from Grace. The letter reads:

Gabriel: You might as well know, I'm in Rittersberg. I wasn't about to sit in New Orleans and let you have all the fun. Besides, if it goes anything like last time, you're going to need my help.

I've been doing the research Gerde said you wanted. Enclosed is a book you might find useful. It looks a little outdated, but then I've never dealt with werewolves before, so it's hard to be sure.

There's also some werewolf history right here in town. I found some clues pointing to a werewolf called "the Black Wolf." He's cropped up in a couple of places, including here in Rittersberg in 1750 and in association with Ludwig II, a Bavarian king that died in 1886.

It's all ancient history, I know, but something tells me that it is relevant. I'm not sure where to go from here, except to look into Ludwig II. Ask around about "the Black Wolf" in Munich and see what you find out. Also, let me know if you want me to research Ludwig or join you there.

I'm sending this to your lawyer, but I'll need to contact you directly. Send your address and phone number ASAP. Herr Huber is being stubborn and won't tell me. Be careful and *write*. Grace.

Gabriel is not at all happy that Grace has chased him across the ocean; he feels the case is dangerous and he doesn't want her too close. But as he reads the material, he feels relieved because Grace is obviously off the mark this time. The wolf he is chasing is reddish-brown; it doesn't sound at all like her "Black Wolf." And how in the world could his case be related to a long-dead German king?

"I'd better make sure Gracie keeps busy — *elsewhere!*" he tells himself.

As long as he's there, Gabriel asks Übergrau about Ludwig II.

"Have you been running into him on your tour of Munich?" Übergrau says good-naturedly.

"Running into him? Isn't he *dead*?"

"Yes, yes," laughs the attorney. "But he is still everywhere, like your Marilyn Monroe or Elvis. He's the Bavarian *enigma*."

The Germans call Ludwig the “Fairy Tale King,” Übergrau says. His castles are big tourist attractions; among them are Herrenchiemsee, about three hours southeast, and Neuschwanstein, about two-and-a-half hours southwest near the Swiss border.

Castles



Ludwig spent his early years at Hohenschwangau, a medieval castle rebuilt in 1833 by his father, Crown Prince Maximilian II.

Historians speculate that young Ludwig, tormented by his own nature and an inability to find a way to fit in with the real world, chose to surround himself in a fantasy world of fairy tale castles, including Herrenchiemsee and his grandest creation, Neuschwanstein.

Herrenchiemsee Palace, which is based on Versailles near Paris and includes a spectacu-

lar Hall of Mirrors, was completed in 1878 on a small island southeast of Munich. Castle Linderhof was constructed high in the German Alps between 1870 and 1879. It had only ten relatively small rooms, but they were designed and furnished in an ornate manner. The Linderhof dining room included a table that could rise from a trap door in the floor. The Linderhof's grounds included artificial caves and the Hundinghaus, a hunting lodge modeled after the set for Wagner's opera, *Die Walküre* (The Valkyrie).



Polizei Station

Despite his initial reaction, Grace's words stick in Gabriel's mind. Feeling a little foolish, he returns to the police station and asks Leber if he knows anything about a black wolf. Leber pauses solemnly for a moment and then starts digging through a file drawer, eventually pulling out an old file.

Leber explains that the file is a missing persons report of a few years back from a town called Kirchl in the Nationalpark Bayerischer Wald. The police investigation came to the conclusion that the missing teenage girl had run away. However, there was one supposed witness, an old lady who lived on the edge of the woods. She swears she saw the girl go into the woods on the last night she was seen; the old woman had been complaining for some time that she had seen a huge black wolf in the woods, but no one had believed her. Now she was convinced that this same black wolf had carried off the girl. The police looked in the woods for a while, but never found a trace of the girl or of any wolf.

Gabriel asks if there are a lot of missing persons cases that remain unsolved.

Leher says yes, but they are mostly teenagers, or homeless, or tourists traveling alone. There have been more in the past 20 years than ever before, he says, but he says he thinks that is due to increasing restlessness and troubled homes.



Übergrau's Office

"You mentioned the possibility of my using your secretary for research," Gabriel reminds Übergrau. "I wouldn't ask, but I need a newspaper search done and my German sucks."

"No problem. What are you looking for?"



"Missing persons," says Gabriel. "Actually, missing person cases that occurred in or near forested areas."

"OK. I can spare her later today," the attorney says. "We should have it done for you tomorrow."



Die Königlich-Bayrische Hofjagdloge

Having exhausted all of his leads, Gabriel decides to return to the hunt club. Xaver lets him in, barely disguising his distaste, but he does have his orders from von Glower. Xaver explains that there is no one else around right now.

Gabriel decides to find out more about the club from Xaver. He is told that the club has been around since 1970.

"No way! The Old Royal Bavarian Hunting Lodge? It's older than that, isn't it?"

Responding as if this was the dumbest of the series of dumb questions lobbed his way by Gabriel, Xaver explains: "Die Königlich-Bayrische Hofjagdloge is practically *ancient*. This particular *form* of it is new."

"What happened in 1970?", Gabriel asks.

Xaver's tone turns to one of near-religious adoration. "Baron von Glower

Bavaria



The Bavarian tribe settled in the land between the Lech, the Danube, and the Alps in the 6th century in what is today the south of Germany.

The Bavarian empire reached its peak in the 14th century when it extended into Brandenburg (formerly a city-state not far from Berlin), the Tyrol region (which includes western Austria), and the Netherlands.

The peoples of the area include the Bavarians, the Swabians, and the Franconians.

Today, Bavaria is the largest state of modern Germany, with a population of 11 million. Its economy includes tourism, glass, porcelain and metal factories, and the barley and hops used in its other famed product, "liquid bread," otherwise known as beer.

came," he says. "He brought a new vision. The lodge had nearly died out, you know. Hunting is not so popular as it used to be."

There are just five members of the *loge*, Gabriel learns. "Quantity is not an overriding concern of ours, Herr Knight. The Baron personally interviewed and approved each member. Despite your *own* experience, this club is extremely exclusive. Not everyone would fit in."

Xaver is extremely reticent about discussing the individual members of the club, although he does let on that Herr Doktor Klingmann was only accepted a few weeks ago.

Gabriel heads off on his own and explores the club. Beyond the main hall is a back hallway that leads to a servant's entrance. Also off this hallway is a large potted plant and a locked door.

He'd love to explore around the hunt club, of course, but that's going to be impossible with Xaver standing guard over the doors and the keys. However, Gabriel has an idea....



Marienplatz Cuckoo Clock Shop

Outside the hunt club is a cuckoo-clock shop off the Marienplatz in Munich. Gabriel pays a visit, and the shopkeeper shows him an unusual alarm clock that sounds its wake-up call with a mechanical woodpecker who knocks on a chunk of wood.



Gabriel buys the small clock, puts it in his pocket, and returns to the club.



Die Königlich-Bayerische Hofjagdlöge

Xaver greets him uneasily. Gabriel visits the back hall of the hunt club and hides the cuckoo clock in the potted plant; he sets it to go off soon.

Rat-a-tat-tat. "Somebody's at the door," Gabriel tells Xaver.

"I can hear," he answers as he scurries off to check on the tapping noise coming from the servant's entrance, leaving his desk unmanned.

While he is gone, Gabriel looks in the desk and takes Xaver's keys.

He takes Xaver's keys to the back hall and unlocks the door he had previously found there. Then he sets the cuckoo clock to go off again.

When Xaver goes to check on the noise once again, Gabriel slips the keys back into the desk.

Now Gabriel returns to the back hall one more time, and this time goes through the unlocked door. It leads down to the building's basement.



The walls of the room are covered with some spectacular trophy heads and photos of hunts taken by club members. Unlike the ones upstairs, these heads are from exotic and endangered animals, including cheetahs, lions, and jaguars; beneath each trophy is a plate listing the hunter and the date of the hunt. Gabriel can see that von Zell and von Glower are most often credited with the kills; the dates range from 1970 to the present.

There is also a weapons rack containing hunting guns, sophisticated and expensive crossbows, and various specialty knives.

The other theme of the room is mysticism; the room is filled with candles and mystical symbols.

Gabriel spies a black appointment book on one of the side tables; he picks it up and thumbs through it to find a list of names of club members and numbers; some of the numbers are crossed out and updated (Preiss 30, Aigner 500, Hennemann 100). Von Aigner's numbers had changed most dramatically recently. A "1M" was crossed out before the 500 was entered. Could these numbers be about money?

Hearing someone coming, Gabriel hurriedly puts down the book. Von Zell enters the room and is surprised and unhappy to find Gabriel there.

"This room is for members only," von Zell says, tightly.

"Sorry," says Gabriel, laying on the molasses in his voice. "The door was open. I'll go up."

Von Zell stops him. "Wait. I'd better make sure you don't take another unexpected detour." He picks up the appointment book and brusquely ushers Gabriel from the room.



Die Königlich-Bayerische Hofjagdbloge Main Hall

Von Zell locks the basement door and calls Xaver to tell him that he found Gabriel in the basement.

"I found the basement door unlocked and Herr Knight below," von Zell angrily tells Xaver. "Perhaps you could keep a better eye on the keys in the future."

Both men glare at Gabriel but can't prove he has done anything wrong.

Von Zell tells Xaver he has some time between appointments downtown and asks for a cup of coffee. He looks at his watch, sits down in the main room, and picks up a newspaper.

Gabriel asks him what he does for a living. Von Zell, who finds the question quite droll, says that he is in the banking business.

Gabriel asks about the names on the trophies in the basement; he says that von Zell and von Glower must be very good hunters.

"We are the best," von Zell says, matter-of-factly. "Perhaps you'll find that out for yourself someday."

"Oh, I'm anxious for us to hit the field," says Gabriel, who doesn't seem at all threatened by von Zell's dark tone. "I have a feeling there's a lot I can learn from you."

"You may find yourself more challenged than you can imagine," von Zell replies.

"True. I don't get in as much practice as I'd like," Gabriel lies, "and hunting's like any other sport — the more you do it, the better you get."

"Bullshit," answers von Zell fiercely. "Hunting is a matter of the spirit — of will."

Von Zell admits that he and von Glower used to hunt together more often as a team. Gabriel asks why they don't do so anymore; have they "fallen out" lately?

"I suppose I've simply ...outgrown him," von Zell answers with a sigh.

Pretending to be impressed, Gabriel pushes: "Really? In what way?"

"You wouldn't understand," von Zell says.

Von Zell tries to turn the tables on Gabriel and interviews him about his background and intentions. He pushes to try to find out where Gabriel is staying in Munich. Gabriel tries to answer as innocently as possible; when he has to, he lies.

"I'm on a farm, actually," Gabriel says. "And, you know, I don't remember the name of the area? I probably couldn't pronounce it, anyway."

"Yes. Quite curious for someone with a supposedly high Germanic background," sneers von Zell.

"Yup," answers Gabriel in his best smart-ass voice. "Guess goin' out and making your mark on the rest of the world will do that to a family line."

Gabriel turns the discussion back to the animal trophies in the basement. How did they manage to find such rare prey? Do they hunt abroad?

"The majority of what the club hunts are far more common species, Herr Knight," von Zell says. "The trophies in the basement are *exceptions*, and they were obtained quite *legally*."

"You misunderstand me, Baron von Zell..."

"I think not," snaps von Zell. "In any case, the basement is *not* public territory and its contents are, therefore, none of your concern. As a guest of this club — though *why* you are a guest of this club is a mystery to me — but as a guest, perhaps you should limit your prowling and ...sniffing to areas which you are...offered openly by those who belong here!"

Von Zell gets up and stalks out.



Von Glower's House

Gabriel decides it's time to take up von Glower on his offer to receive him at his home. He looks at the card given him by von Glower; it lists his name and address.

When Gabriel arrives, von Glower seems a little surprised that Gabriel would visit him so soon, but Gabriel explains that he is eager to learn more about the club. A butler serves them both a fine red wine and they chat about their respective background.

"Are you from Munich originally?" asks Gabriel.

"No," says von Glower. "I was raised abroad, but both of my parents had deep Bavarian roots."

"Really? Where abroad?"

"All over. France, England, South America, North America.... I love to travel," von Glower answers in a contemplative voice. "My circumstances were

probably not much different than your own. I wanted to return to the land of my ancestors, and so I did.

"Which reminds me," von Glower goes on, "you were going to tell me how the Ritter family ended up in America."

Gabriel decides to stick fairly close to the truth, something he has not done a lot recently. He explains how his grandfather left the family and went to New Orleans.

"But you chose to return to the family," von Glower probes. "Why?"

"If ya wanna know the truth, I didn't have a hell of a lot of choice," says Gabriel.

Von Glower looks at him for a moment, seeming to consider his own history. "Yes," he says. "I understand."

The two men share the similarity of the fact that neither have any close relatives. Gabriel says he is the last of the Ritters. "I, too," says von Glower. "I suppose all trees eventually stop bearing fruit."



Gabriel tries to find out more about the hunt club and some of its members. Von Glower gives a rundown on each member, almost like a proud father.

Von Aigner, he says, owns one of Germany's largest meat butchering plants. Preiss is a well-respected trial lawyer. And Hennemann is in a prominent position in the government and is a contender for higher office. Von Zell's family owns the majority of stock in one of Munich's oldest banks.

"There's something about the club I don't quite understand," says Gabriel, moving gently into what he thinks may be risky territory. "I get the feeling that you're not your average, ordinary hunting club."

"No?" answers von Glower, studying his guest carefully.

"That room in the basement, for instance," Gabriel says as casually as he can manage.

Von Glower raises an eyebrow in surprise, then smiles. "I gather you've been exploring?"

"Well, the door was open . . ." Gabriel answers, not doing a very good job of disguising his lie.

"It doesn't matter," says von Glower. "Yes, you're right. Die Königlich-Bayrische Hofjagdloge is more than just a hunting club. We share certain . . . philosophical beliefs as well."

"Can I talk you into enlightening me?" asks Gabriel.

"You seem to be the sort of man who would appreciate our way of thinking," von Glower says. He pauses for a moment as if considering the best approach to explaining the club.

"The men at the club and I . . . it is our desire to reconnect with our true physical nature. Think of it this way — what makes man different from every other species on the planet? Civilization, of course. Oh, it's not a bad thing, human society, but it *has* come at a terrible price.

"Through civilization, man has lost his *physical* self, his sensory power, his instinct, if you will.

"Picture a beast in the woods. It is alert. It sees, it smells, it *feels* everything around it. It can tell where some other animal has passed days before, where food is to be found. It can *sense* danger.

"You put civilized man in the woods and he is comparably deaf, dumb, and blind. He sees only in the broadest sense, smells only the most blatant odors, and feels nothing."

Gabriel has soaked it all in; in fact, he finds himself intrigued with the prospects. "How does one go about trying to get back in touch with one's physical self?" he asks. "Does it have something to do with hunting?"

"You are bright," says von Glower. "That's part of it, yes. Man is, or *was*, a predator. But unfortunately, he was too smart for his own good. He figured out how to raise his prey in pens.

"Hunting helps us get back in touch with our predator soul," von Glower says.

"Do you," presses Gabriel, "get back in touch with your predator soul?"

"Some of us," says von Glower, losing his smile as he speaks, "have been more successful at tapping into that than others."

Von Glower boasts that the various members have obtained great success in business because of their employment of the club's philosophy and their heightened instincts, although von Zell has been going through "a bit of a rough spot lately," he says.

Gabriel and von Glower are getting along quite well, probably to the surprise of both men. Gabriel finds himself fascinated by the club's ideology, at least the way von Glower presents it.

In for a penny, in for a pound: Gabriel rolls the dice with a tough question. "Have you ever heard of the 'Black Wolf'?"

Von Glower's face freezes, his hand awkwardly moves out from his body and knocks over the wine glass in front of him. Flustered, he apologizes and summons his butler to clean up the mess. The baron seems to recover during the interruption.



"I feel so clumsy," he says. "What was it you asked again?"

Gabriel looks at him more directly than he had before, and repeats his question: "I asked if you'd ever heard of the 'Black Wolf.' "

Despite his best efforts, von Glower seems to blush a bit under Gabriel's gaze, but he presses on with an answer. "Of course you did. I suppose you just startled me. These killings...they've really got me...derailed."

"Any particular reason?" Gabriel asks, staying calm but very interested.

"People getting slaughtered...*children* — in broad daylight," von Glower answers, uncharacteristically nervous. "Nature can seem cruel, but it is *orderly*, it does not waste or torture. Not like this.

"And with the club espousing what we do..." he continues, looking at Gabriel as if he were desperate for his approval. "Our philosophy does *not* support this kind of thing.

"You must understand. The nature I promote is *not* a murderer. When a healthy beast kills, it takes only what it needs to survive, and it does so respectfully.

"It is only man who is capable of such pointless slaughter," von Glower says, pleading at Gabriel with his eyes. "I'll be glad when this has passed. I'm sure the other men feel the same way."

Gabriel, with some reluctance, finally says he must leave. Von Glower invites him to come over that evening, after the club, and they can continue their wine and philosophy some more. Gabriel warmly agrees.



Huber Farm

Back at the farm, Gabriel calls the phone number for Grossberg, the dead furrier. The phone is answered by Grossberg's assistant, Frau Holstedder.

"Hello. My name is Knight. I'm an American associate of Herr Grossberg's."

"Yes?" says Frau Holstedder. "I was just calling the people in Herr Grossberg's address book to notify them.... Have you heard that Herr Grossberg...."

"Yes," Gabriel answers, "I know about his death."

"Would you mind giving me your name again so I can check you off the list?"

Holstedder checks for his name in Grossberg's address book, reading off the "K" names as she does so. She doesn't find "Knight", but Gabriel stalls for time by asking her to look for "von Knight." As she searches for this name she reads off a few names: "von Aigner, von Frank, von Stein. . ."

"Excuse me," Gabriel interrupts. "Did you say von Aigner?"

Yes she did, Holstedder says, but she really doesn't know most of Grossberg's business contacts. "Look, if this is about money, you're out of luck. All the accounts are locked until someone comes in and takes over. Besides, there's nothing in them anyway."

"Really?" Gabriel says, still fishing for something to keep the conversation going. "Well, could you just look up an account balance for me?"

"I can't. The address book is all I have. The police have taken Herr Grossberg's ledgers."

It is too late to go back to the police station today, Gabriel realizes after he hangs up with Frau Holstedder. Instead, he turns his attention back to Grace, writing a letter to her at Schloss Ritter. He tells her, more than a little insincerely, that he agrees with her that Ludwig II may be very important to his case; he asks her to investigate the former king and his castles thoroughly. He tells her does not want her to come to visit him in Munich; if she wants to write to him again, she can send letters through Übergrau's office.

Gabriel visits the post office to send the letter to Grace.



Die Königlich-Bayerische Hofjagdbloge Main Hall

Back at the club one more time, Gabriel finds Preiss fixing a drink in the main room; he's damp from a shower, and he leeringly tells Gabriel that he was just visiting a "friend" who lives near the club and needed to wash up.

Preiss reveals a bit about his nature: He is a lawyer, he says, but has enough money these days to take only those cases that interest him. He uses his leisure time to "entertain." Gabriel asks what he means by that.

"Do you like women, Herr Knight?"

"I've been known to," Gabriel answers dryly.

"I enjoy them," Preiss continues. "You might call it a...hobby. The stalk, the dance, the bait, the hook...."

"And what do you once you've...hooked 'em?" asks Gabriel.

"You know," says Preiss, drawing Gabriel into his sphere. "You're quite the pleasurerist yourself. Or have I misread you?"

Gabriel looks back blankly, internally more than a little discomfited by this comparison between himself and Preiss. "You're probably just getting a whiff of the past, Herr Preiss."

He changes the subject and asks about the club philosophy.

"We are all animals," Preiss says. "Why fight it?"

"So you don't believe in suppressing anything?" asks Gabriel.

"Why would you want to suppress your urges? If your body wants something, it must be natural."

"What if you get a 'natural urge' to rip someone's throat out?" Gabriel asks.

"I believe nature does cover that scenario, Herr Knight, when it occurs," Preiss responds. "In the wild, when members of society do not conform to the rules, they are hunted down and executed. End of mutant instinct — *and its genetic bloodline.*"

They talk about the other members of the club. Preiss apologizes for von Zell's rudeness to Gabriel the night before. "Don't mind von Zell," he says, leaning forward conspiratorially. "He's an asshole to everyone these days.

"I don't know what his problem is," continues Preiss. "Oh, he's always been an arrogant bastard. Competitive on the hunts."

Something began to change about a year ago, Preiss says.

"He used to be decent enough," he continues. "In fact, he was von Glower's favorite. And he was a good asset as a friend. But things change."

Now, he says, everyone hates von Zell. He even remembers an incident just five or six weeks ago in which he heard von Zell and von Glower arguing; von Glower was telling von Zell that he'd acted stupidly about something, and von Zell called von Glower weak and a coward.

"I can't believe the Baron let him get away with it," Preiss says, quaking with anger at the memory. "I would have done something myself but... well, it was a private conversation."

How had von Zell been an "asset" to the club? Preiss answers that since von Zell was a banker, he had loaned them all money. He was very gracious at first in offering it, a little here and a little there, but since the "change," owing him money had become particularly unpleasant. Preiss says he himself never borrowed much, but some of the others are now heavily in debt to von Zell.

Gabriel presses him about the other club members again. Von Zell contemptuously dismisses Hennemann. Gabriel expresses surprise, saying he had heard that Hennemann was a government official.

"Hennemann is a drunk!" Preiss says. "His days as a political superstar are over."

As they finish their conversation, the rest of the club members begin showing up for the evening. Hennemann and von Aigner chat by the bar. Preiss draws von Glower into a private discussion, and Klingmann sits down with von Zell near

the fire for what looks like an intense conversation.

Gabriel tries to overhear what Klingmann and von Zell are discussing, but every time he comes near, von Zell sees him and tells him to move away.

Gabriel executes a sneaky plan: He takes one of the German magazines on the table near von Zell and Klingmann, then returns it with the tape recorder hidden inside it.

He leaves them to talk and approaches von Aigner and Hennemann, casually bringing up last night's killing in downtown Munich.

"Have you guys heard about the mutilation killing last night?" Gabriel asks. "It happened right around the corner."

"Awful. Simply awful," answers Hennemann.

Von Aigner says he knows nothing about it. "I meant to pick up a newspaper, but time got away from me. Do you have any details?"

Gabriel tells some of what he knows, carefully watching von Aigner for his reaction: "A few. The victim was a man named Grossberg. He ran a furrier business in town."

Von Aigner's face drains of color; his eye seem to show his mind is a million miles away.

"Ugg! Horrible. This zoo wolves business is inexcusable," says Hennemann, reacting like a true politician. "The Mayor's been talked to, and quite seriously. Even the Prime Minister..."

Gabriel interrupts Hennemann's babbling to question von Aigner more directly.

"Did you know Grossberg, Herr von Aigner?"

Von Aigner looks up, distracted and upset, but still able to lie.

"Me? Grossberg? Well, no. No. Why do you ask?"

Gabriel keeps his eyes directly on von Aigner. "I just thought...you're both in the animal processing business."

"Munich is a big city, Herr Knight," von Aigner says.

Gabriel asks von Aigner and Hennemann what they were talking about when he walked up, and von Aigner tells him they were discussing tomorrow's hunting trip. Hennemann tells him they will be at the club's lodge in Eppenberg in the Bavarian National Forest.

Von Aigner asks Gabriel if he will be joining them at Eppenberg. Gabriel attempts to weasel out of any invitation, after all he's never actually hunted in his life — at least not animals. "Well, gosh, you know that sounds great, but I need to have my gun cleaned, and..."

Bavarian National Forest



The Bavarian Forest runs along the German border with the Czech Republic and becomes part of the Bohemian Forest in the northeast; it is thus part of the largest continuous area of forest in central Europe.

The 46-square-mile Bavarian Forest National Park near Grafenau includes nearly untouched forests as well as more than a hundred miles of footpaths for hikers.

"Oh, there are plenty of guns at the lodge," says von Aigner. Hennemann expresses concern to von Aigner that perhaps Gabriel was not invited. Von Aigner, in his very direct manner, calls over to von Glower to ask him if their "new American friend" is invited to the hunt.

Von Zell hears the exchange and immediately marches over to object to the idea of Gabriel going on the hunt — he's not a full member and probably doesn't even have a hunting license.

"Since when did you care about legalities?" blusters von Aigner. "It's only a hunting license, for God's sake!"

Von Glower shuts von Zell down and invites Gabriel to go; von Zell glares hatefully but doesn't argue.

The various groups break up. Von Zell and Klingmann go to the bar to get a drink. Von Glower begins to chat with Gabriel, who is only half listening. Instead, he's watching as von Aigner approaches von Zell's chair and begins to speak quietly with him; suddenly von Aigner says something that makes von Zell's eyebrows go up, and he looks straight at Gabriel. Von Zell puts down his glass and marches over to Gabriel, clearly furious.

Von Zell demands to know what Gabriel is doing at the club. He turns to von Glower, triumphant as if he has uncovered something about Gabriel.

"Are you aware that this guest of yours has been asking...intimate questions, poking around in our personal affairs?" asks von Zell. "He must be a reporter — or the police!"



The other members look at Gabriel. They don't like von Zell, but each of them knew that they *had* been approached by Gabriel that day.

Von Zell expects von Glower to be impressed by his accusation and evidence, but von Glower announces that Gabriel is most certainly not a policeman or a

reporter, and that even if he were, they have nothing to hide. "What do we have to fear from a reporter?" asks von Glower.

Von Zell storms out of the room. The other club members watch von Glower and Gabriel with some apprehension. Clearly, von Zell is "out" and Gabriel is "in," more than they had realized.

Gabriel, feeling awkward, says that perhaps he should go. von Glower walks him to the front hall and asks him if he's still planning on coming over to his house that night. Gabriel says yes, but he has to go back to his place first and shower and change — it's been a long day.



Outside the Huber Farm

The exterior of the farmhouse is dimly lit by a half-moon. Huber's car pulls up in the driveway and Gabriel emerges.

We see the action from an unusual angle, from the direction of the treeline.

Gabriel walks across the yard, humming a bit to himself, lost in thought. He pauses in the middle of the yard, seeing something in the grass. He bends over to examine it.

Our view of the scene suddenly reverses. In the line of trees we can see two glowing eyes near the place where Gabriel had earlier found the hair samples.

Gabriel is bent over examining what we can now see to be a dead cat. He looks at the animal, trying to determine what killed it; he ignores his surroundings completely.

A wolf slinks out of the treeline and begins creeping toward him, low to the ground.

We now see the scene from the wolf's point of view as it approaches Gabriel. Just as the wolf is close enough to spring, the talisman drops from inside Gabriel's shirt and swings loose. The gold shines in the moonlight.

We see the wolf's face; it looks at the talisman, the lion and dragon clearly visible. Licking its lips nervously, it then backs off and slinks back into the cover of the trees.

Oblivious to all that has happened, Gabriel stands up and walks casually to the door of the farmhouse. Just before he enters, though, he casts a look back towards the treeline. The expression on his face implies that he knew the wolf was there all along.

Interview with Will Binder

It's the director's job to visualize the entire movie before a single frame is shot, help the actors embrace their roles and stay in character, and shoot and reshoot a scene until what's on film or tape matches the vision. The director also gets to sit in those cool chairs and yell "Action!" and "Cut!"

The Beast Within is Will Binder's first commercial "movie," although he made some short films and an independent feature at the respected UCLA film school.

We left the blue-screen studio, filled with cameras, video recorders, computers, audio equipment, and other high-tech wizardry, and sat outside under an umbrella at a table facing the peaks of the Sierra National Forest, a range that includes 13,157-foot-tall Mt. Ritter.



What's going on here? Are you making a movie or a game?

My day-to-day work is making a movie. What they do later on... is not really important as far as the way I shoot it.

And of course, it is a giant special-effects production — most everything is shot on blue screen, so there are a lot of technical issues you have to deal with. Later on, the programmers take it from there. My job is to make a movie.

Since your footage is intended for use in a game, are you doing anything different from the way you would shoot a movie or television show?

We are restricted in a lot of ways. Everything has got to work together throughout the entire game, so continuity is a real issue. Your actors wear the same clothes most of the time. They have to start and stop between all of these scenes.

What I am trying to get across is the script, the acting, the performance.

How do you deal with the fact that most of the video scenes in the game can be seen in any number of different sequences.

There are over 600 pages [in the script], and [the player] can jump around during the game at any point, so the actor has to have a...neutral emotion at the start of each scene. [What the player sees] could have been right before a big scene happened or could have been after a big scene.

In a regular movie, you would like to tell them, "OK, this just happened: You just broke up with your girlfriend." Or, "An hour ago you found out some information about a person you have been dealing with."

In the game, you can go anywhere you want. So there is no linear progression. There are certain things you have to do before you get to certain points but...large portions of the story are not linear. That's what makes it different than a regular film or TV show.

Is there anything about shooting for the small screen of a PC that is different that making a film for the larger screen of a TV or the much larger screen of a movie theater?

Sometimes the actions have to look a little bit larger. Since it is going to be so small and digitized, smaller actions may not show, especially in a wide shot.

For a CD-ROM, most things are wide shots where you have little people walking around the screen. We are going much more film-like where we have a lot of close-ups, a lot of over-the-shoulder shots, a lot more dialogue scenes that make it much more cinematic. There is a lot of drama, and in order to capture that correctly, we need to be close in with the characters. It is much more like a regular movie than most CD-ROMs in the past.

What did you learn in the process of shooting *Gabriel Knight: The Beast Within* that will be used in future games?

Well, I think if you do a lot more things on location, you don't necessarily have to be locked into a blue-screen stage. You can't really move the camera over here because we have backgrounds, which are sets. If we move the camera, the background won't move with it.

I think with the technology we have now we can realistically shoot most of the things on location.

One of the interesting facets to shooting a video game are the shots you make of the various characters walking and running, or killing time in place. Yesterday afternoon, I saw Grace walking in high heels and evening dress on a treadmill in front of the blue screen.

A walker is one of the two lead characters; they are the two people the player can be in the game. We shoot 16 different angles so they can go any direction they want.

Then there are fidgeters. If the player decides to go to the refrigerator or use the restroom or whatever, the walker will stand there and do small actions until you make a decision.

Are there any unusual fidget moves in the game?

I usually have them go through a standard six or eight different fidgets that I think that character would be doing. Then a lot of times I let them do some of their own.

We do have some Easter Eggs, like if the player stays too long, we might have the character throw a towel at the camera or come toward the camera or say something or be totally out of character.

Will those make it into the finished game?

Yeah, they will.

I chose not to have the main characters to do any Easter Eggs [but] all the other supporting characters have Easter Eggs."

Are you doing anything unusual with the blue-screen video technology in the studio?

What makes us different from most games is that we have real backgrounds — they are not computer-generated backgrounds but are real photographs of real places. We place them with the video, and when you look at some of our footage, you would never know that it was shot on a blue screen.

Our story is character-driven. Nothing supernatural really happens besides the werewolf; most of it is real characters doing real things, so we chose to go with it this way to make it look as real as possible.

Everyone around here is filled with a mixture of anticipation and terror about the opera scene you will be shooting next week. Are you ready?

Everyone is talking about it; I am the one who has to do it. The opera scene on the stage is a piece of cake compared with the stuff we have already done for the opera. We created an entire opera auditorium filled with people.

How exactly did you do that?

We shot two or three people at a time and had them do several types of fidget reactions. Then the programmers are going to place those into all the seats.

There are about 500 people upstairs and downstairs. We had a guy jumping off the middle loge; we have a low ceiling so we had to shoot him falling in different stages...but in the end, you look at it and you go, "Wow!"

One of the video engineers up in the control room showed me a composite shot of a werewolf burning in the furnace; there were four or five elements to that one scene, too.

He starts burning as a wolf and then he turns back into his human form. We had a static shot of a dummy in a seat and the actor in a seat. We took some photographs of him with his expressions like he is burning, and then we put the dummy in exactly in the same seat and we lit it on fire. We do a composite of them all together and actually have this human form start to burn.

Explain some of the magic behind the werewolf scenes.

We have a scene of one of the lead characters as he is transforming into a wolf. We put special white and gray makeup in gradations for the contours of the face on our actor. We place him in the situation and have him go through the action. Then the artists make the hair appear step-by-step with the computer.

It sounds somewhat like the famed special effects from the movie *An American Werewolf in London*.

It's the same concept, only those guys had to animatronic wolves and things built for hundreds of thousands of dollars, while we are doing everything here on a shoestring.

Certain things, when you start to shoot them, you say, "I don't know how this is going to work," but it comes together right.

We're almost creating it as we go. A lot of this stuff has never really been done before, at least not by me or by our crew. It is pretty satisfying when it turns out well. I'm happy with everything we have gotten so far.

As a director, how do you feel about the fact that the players of this game will be able to come in and change the "edit" of your movie and look at it in ways that are perhaps different from the way the director conceived it. It's kind of the opposite of the "auteur" concept of filmmaking, isn't it?

To tell you the truth, if I were playing the game, I would like to interact with it. But as the director making the movie, I want to be able to lead them any way I choose to lead them — control the emotions, control the pace, control exactly what's going to happen.

Would Hitchcock or Truffaut or any of the other great directors put up with that?

I don't know. I think it is just like television when it first came out. Everyone was skeptical about it, but it is its own medium, and it is good as another form. These games are getting more and more like features.



Chapter 4

GRACE'S LUDWIG INVESTIGATION

Running with Wolves



Grace is being chased by a pack of wolves through the snowy woods at night. She's running frantically, but the wolves are catching up and are almost upon her.

Suddenly she breaks out into a snowy field. Up ahead, an ornate rococo sleigh is being pulled by a team of horses. Grace runs toward the sleigh for help and barely reaches it in time. A man's hand helps her aboard.

Safely within, she realizes that the occupant is King Ludwig II, fully decked out in his royal robes.

"Oh, it's you," she says to the king as though she was not really surprised. She watches with great relief as the wolves fall hopelessly behind the speeding sleigh.

But then she hears a strange noise. Grace turns to find that the king is now a silvery-gray, grinning wolf! Its lips are pulled back, and it gives a low snarl.

Grace screams, which wakes her up from the nightmare.



Rittersberg Town Square

At the post office window, Grace receives the letter from Gabriel.

Gracie — You decided to come over. That's great. *Guten tag* and all that. I'm sure you and Gerde are hitting it off.

Thanks for finding the werewolf book. I'm not sure what it all means, but it might be useful. About Ludwig II, you know, I think you might have something there.

Übergrau says there are two places you should check out — Ludwig had a castle called "New Swan" something, and there's a museum about him at Here-in-chemistry? Something like that. I really think you should spend some time looking into it.



Don't worry. Things are going very smoothly this time around. I've tracked a suspect to a hunt club run by a man named von Glower. He seems okay, but I'm sure there's something going on with at least one of the others. Don't worry, though. I met a police detective named Leber, so I have back-up.

I'll be finished soon. Sit tight and enjoy your visit til I get there. Gabriel.

Grace is upset that Gabriel still didn't give her his address.



Gasthof Goldener Löwe

Grace goes to the Gasthof to check on the Smiths and to try to find out more about Mrs. Smith's strange warning.

"You mentioned the other night that you were...demonologists, was it?" asks Grace. "What is that, exactly?"

"Do you believe in the devil, Miss Nakimura?" asks Mr. Smith.

"I believe in good and evil," Grace answers, squirming a bit with her indirect answer.

"Oh, but Satan is very real," responds Mrs. Smith. "And so are demons. They are corrupt things that have no light inside them. You don't *ever* want their eyes to turn your way."

"And if you don't believe, you can't protect yourself," warns Mr. Smith.

"And *that's* why we do what we do," continues Mrs. Smith. "Demons will attack the living, you know, particularly if you open yourself up for it. Most folks don't know how to secure themselves against attack or what to do once they've been attacked by a demon. We try to help."

"How do you protect people from demons?" asks Grace, curious but skeptical. "Best protection is faith in God, dear," answers Mrs. Smith. "Worse way to ask for trouble, though, is by gettin' involved with the occult."

Grace thinks of Gabriel, who surely is involved with the occult. "Don't you work with the occult, though?"

"Well, yes, Dear!", answers Mrs. Smith. "But we're experts. Some folks have to deal with the supernatural in order to protect others. You *Schattenjäger*s are just the same!"

"We are? I mean, he is?"

"Of course," continues Mrs. Smith mysteriously. "The warriors of light are rare these days, but they do exist — all around the globe."

"So the Ritters *aren't* the only *Schattenjäger*s?"

"Well, they're probably the only ones to use that title," says Mrs. Smith, "but others have been chosen for the battle."

Grace asks Mrs. Smith what she knows about the Black Wolf. "What did you mean? Where did you hear that name?"

"Those are good questions, aren't they, dear," answers Mrs. Smith in a sincere but dark voice. "But you mustn't ask them of me; I wasn't the one talking."

Her words, she says, were a warning from beyond. Mrs. Smith herself wants to

get at the root of the matter, too. "It isn't every day one's taken over by a disembodied spirit, and I don't much care for it, thank you."

Mrs. Smith suggests they do some investigation together; Grace worries she is going to suggest a seance — she's only slightly relieved to learn that Mrs. Smith wants to do Grace's tarot.

"Push your vital energies into the cards," Mrs. Smith says, offering them to Grace.

Tarot Cards



Tarot Cards date from 15th-century Europe, and perhaps even further back into ancient Egypt. Originally intended for use in fortune-telling, the basic structure of the deck was used in the development of today's playing card decks.

Tarot decks consist of 78 cards divided into 22 Major Arcana Cards and 56 Minor Arcana Cards. The Major Arcana include 21 cards numbered from I to XXI that depict the Moon, Death, The Lovers, and other symbols. There's also an unnumbered card known as The Fool. The Minor Arcana consists of four suits (Swords, Wands, Cups, and Pentacles), plus the court cards of King, Queen, Jack, and Knight.



Mrs. Smith looks at the tarot cards: the Empress signifies leadership; the Chariot shows a desire for control and self-discipline, and the Magician represents Grace's "Other" — the *Schattenjäger*.

And then they move on to a reading for the absent Gabriel. His Soul card is the Magician, which reflects Grace's "Other" exactly. The second card is The Lovers, which reflects the conflicts between good and evil, unselfish love vs. egotism, and physical pleasure vs. spiritual growth. The presence of the High Priestess represents psychic mysteries, an indication of someone attempting to communicate with Gabriel. The fourth card is Death, which startles Grace; Mrs. Smith says it means — together with the fifth card, Wands — that there is a *transformation* in store for Gabriel. He will be dying to one thing and being born to another.

It all seems rather obscure to Grace, although she is intrigued by the possibilities of insight into the case and into the unusual mind of Gabriel Knight.



St. Georg's Church

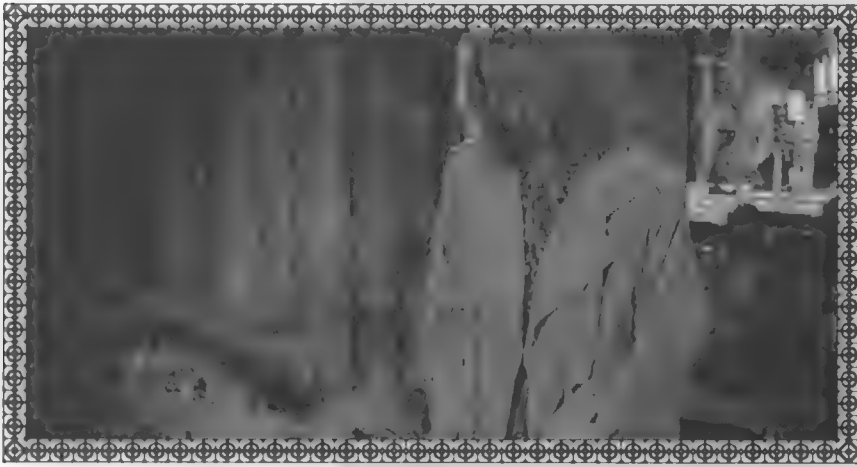
Grace finds Gerde in the crypt, red-eyed from crying; she adjusts the silver heart on top of Wolfgang's coffin.

In an instant, Grace realizes that Gerde was in love with *Wolfgang*, and she immediately feels terrible about her mistaken jealousy over Gerde and Gabriel. She rushes back to the castle, makes her way through the secret passageway, and picks some wild roses before returning to the church.

Grace walks up to the coffin and places four wild roses atop it.

"I'm so sorry," Grace says. "I was an idiot."

Gerde chokes out a response: "Gabriel and I... We never... Wolfgang..."



"I know," says Grace. "It's my fault." She thinks for a moment and then corrects herself. "It's *Gabriel's* fault. He never tells me anything. I don't know why he didn't want me on this case."

Reconciled, Grace asks Gerde for assistance in researching Ludwig. "Take Gabriel's car," Gerde says, handing her the keys.



Neuschwanstein Castle, Entrance Hall to the Royal Apartment

The castle tour begins from the entry room and leads through seven castle rooms. Guards prowls from room to room to make sure tourists do not touch or take anything.

The entry hall is a large room. Paintings from the *Siegfried* saga are on the walls; a marble arch leads to the king's apartment.

Grace uses a tour tape she picked up at the castle's entrance to get information about each room.

She learns that Ludwig, who lived from 1845-1886, assumed the throne of King of Bavaria at the age of 18 when his father died. He was obsessed with building castles and built three: Linderhof,

Siegfried



Siegfried was the hero of early and medieval German myths. The epic of Siegfried includes the slaying of the dragon Fafnir, his marriage to Gudrin, and his love and betrayal of Brunhilde. The myth includes the tale of the Nibelung, a race of subterranean dwarfs whose hoard of riches and magic ring were taken from them by Siegfried. Among composer Richard Wagner's most famous works is *The Ring of the Nibelungs*, a set of four operas: *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*.

Tristan and Isolde



A classic tale of tragic love, the story dates back to at least the 12th century, and later it became part of Arthurian legend. Tristan, a knight of king of Cornwall, journeys to Ireland to bring Isolde back to Cornwall to become the bride of his uncle, King Mark. Unfortunately, Tristan and Isolde drink a magic potion that makes them fall in love, which was not supposed to happen. Richard Wagner's opera about the story was completed in 1859. (Other names for the lovers include Tristram and Iseult.)

Herrenchiemsee, and Neuschwanstein. Plans for a fourth castle, Falkenstein, were underway when he died.

Neuschwanstein was built between 1869 and 1886. The king only lived here a few brief weeks immediately preceding his death.

According to the museum exhibits, the construction

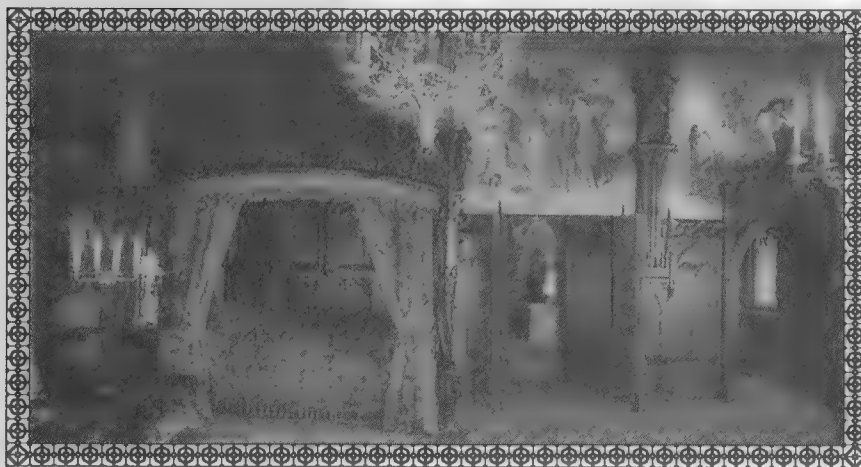
of Neuschwanstein was so rushed that several deaths were caused. One of the deaths was that of an exhausted artist who fell to his death while painting the mural of "St. George and the Dragon" on the castle exterior.

She also learns that the King was obsessed with German mythology, a taste he shared with opera composer Richard Wagner, whom he adored and supported.



Neuschwanstein Castle, Bedroom

The bedroom is the most elaborate of the castle rooms. The entire room is filled with Neo-Gothic wood carvings, culminating in the ornately crowned bed itself. On the walls are paintings from the *Tristan and Isolde* saga, as retold in Wagner's opera. There is also a swan washstand and a small chapel off to one side.



The audio tapes tell Grace that it took 14 wood carvers four and a half years to create this room, the kind of extravagance that bankrupted the king and ultimately resulted in the castle never reaching completion.



Neuschwanstein Castle, Chapel

The chapel is a very small shrine, with only room for one person to kneel at the altar. Prominent are figures of the Black Madonna and child from Altötting. The stained glass features St. Louis (Louis IX of France).

Grace learns that the king was a devout Catholic, as were all the Wittelsbacher rulers. They supported the Roman church financially and legally, even when other European countries were being dominated by Protestantism.

The Madonna figure in the chapel is a representation of the famous Black Madonna at the pilgrimage church in Altötting.

The other figure that dominates the chapel is that of St. Louis, Louis IX of France, Ludwig was fascinated by the French Monarchy, which he admired for its absolute authority and aristocratic rule. He particularly admired Louis XIV, the Sun King, who is featured in his castle at Herrenchiemsee.

The tapes disclose a puzzling side note: For a period of about a year, all Louis images in all three castles were ordered to be covered up with black cloths on the unfathomable whim of the king.



Neuschwanstein Castle, Living Room

The living room features panels from the *Swan Knight* or *Lohengrin* saga. The swan motif appears everywhere; the tapes say that Ludwig first saw Wagner's opera *Lohengrin* when he was 16, and he saw it as an enlightenment in his life. The swan, symbolic of majesty and purity, became the king's favorite animal.

According to the museum guide, the king withdrew more and more into the fantasy world of epic heroes and absolute monarchy with which he surrounded himself in his castles. He became increasingly remote from affairs of state and wanted only to be alone with his dreams — so much so that even his servants were kept at a distance and were not allowed to look at him.



Neuschwanstein Castle, Grotto

The grotto of the castle is an artificial cave with fake stalagmites and stalactites that is constructed like a stage setting. Ludwig had it built as a reproduction of the grotto from the *Tannhäuser* saga.

The museum guide says that Ludwig did not build his castles for the “masses,” whom he believed were too coarse to appreciate fine art. In fact, Ludwig wanted the castles destroyed after his death. Fortunately, this did not occur. The estate was in such debt that the castles were opened for paying tours only weeks after Ludwig’s death. They haven’t closed since.



Neuschwanstein Castle, Singer’s Hall

The *sängersaal*, or “singer’s hall,” is a performance space built to hold small concerts. Ludwig himself never gave one here, though. However, it is said that during the last few years of Wagner’s life, he came to Neuschwanstein frequently and often performed for the king alone in this room.

The panels in this hall were originally from the *Parsival* saga. However, in 1882, Ludwig ordered them all repainted, supplying the description of the scenes himself. It is odd that all of the other rooms in the castle show scenes from Wagner operas and German mythology, but these scenes are not from any opera or story that anyone can identify. Mixed in, somewhat incongruously, are images of wolves in several of the panels.

“What story are these paintings trying to tell?” Grace asks herself softly. “Is it a clue, Ludwig?”



Herrenchiemsee Museum, Entry Room

The museum consists of an entry room and two display rooms. The very stern Frau Müller is stationed at the ticket desk; Grace purchases a ticket.



The displays in the entry room include a section on Ludwig's friendship with Elizabeth of Austria. There is a portrait of Elizabeth as well as letters exchanged between the two monarchs; in the letters Ludwig calls Elizabeth "the Dove" and she called him "the Eagle."

Elizabeth of Austria



Elizabeth — empress of Austria, queen of Hungary, and consort of Franz Joseph — was born in 1837 and lived a life marred by tragedy. Her only son, Archduke Rudolf, suffered a mysterious death in 1889 at Mayerling. It was officially ruled a double suicide (he was found with his mistress, Baroness Mary Vetsera). In 1898, Elizabeth herself was assassinated in Geneva by an Italian anarchist.

The museum sign explains that Elizabeth frequently gave Ludwig advice on royal conduct, hoping to protect him from unfavorable public opinion.

In an 1865 letter from the Dove to the Eagle, Elizabeth writes that she's heard rumors that Ludwig is ignoring his duties and spending all of his time on

retreat. She says that she suspects the cause is this new friend that Ludwig wrote about so mysteriously. Elizabeth urges him to stay true to his royal duties.

In a letter 13 years later, Elizabeth writes to a man who must be in great discomfort:

Why won't you confess to me what is truly troubling you? You speak so movingly of your torment, but what is this torment? How can I help you?



Herrenchiemsee Museum, Display Room 1

The room includes a portrait of King Ludwig as Grand Master of the Knights of St. George, a German nobleman's association dedicated to good deeds. The room also includes Ludwig's Grand Master robe and the jeweled pins of the order.

A display case contains sample entries from Ludwig's diaries, which Ludwig began in 1869 at age 24. The museum signs says that the actual diaries themselves are kept in the Königlich Bayerische Archive.

Diary Entry, 26th July, 1874:

By the power of the lily, we shall have the strength to resist all temptations throughout the whole year.

The entry is triple sealed, and has underneath the initials R & L.

Diary Entry, 26th July, 1875:

Solemn oath before the picture of the Great King. "Refrain for 3 months from all excitement." This oath has its binding power, as well as its potency by De Par Le Roy. L & R. D P L R.

Another display area discusses Ludwig's relationship with Wagner. Ludwig's infatuation is demonstrated by a letter Ludwig wrote to the conductor of the Munich opera after Wagner's death. He invited him to discuss a "new" Wagner opera, but when the man arrived at Linderhof, the king was ill and would not see him. The conductor never heard from Ludwig again, and he assumed that the letter had been "a matter of hallucination."



Herrenchiemsee Museum, Display Room 2

A display case shows notes from Ludwig to his servants "showing his state of mind in his last few years." A sign above the display case says that notes like these were smuggled out by servants and used to substantiate the claim of insanity against the king by the governmental alienists.

Museum cards translate the notes:

*** Dec. 14, 1881 Linderhof.** Order another work by Jennings on the occult. Write urgently to Klug saying that I insist that the stoppages by the banks cease. We must get a hundred

glass-cutters working on my special project this very week. I WANT it and therefore it MUST be done. Write very urgently: he must succeed AT ONCE and then must report to me urgently. If I give orders to clear my room doing so must not be postponed as has happened. Pencils must be pointed without special orders. The day after tomorrow a thousand Marks. How is Louis now? I want to know whether he looks unhappy. How often have I said that the coffee must not come up boiling hot...so that it can only be drunk after standing an hour. If any more correspondences come from Louis they are to be burnt immediately, but I am to be informed of their arrival.

*** Dec. 18, 1881. Linderhof.** Every day get up earlier, for certain. See to that VERY PARTICULARLY. WRITE IT DOWN. Remember that when The Great Friend arrives at Neuschwanstein and we retire to the hall, we are not to be disturbed! I will not tolerate interference of insubordination!

Another display documents the "Last Days" of the king. It was in the bedroom that the king awaited arrest on June 12, 1886. A group of alienists in the government had declared that he was insane and unfit to rule. They had attempted to arrest him on June 9th but were held off from the castle by local police and protective farmers. On June 12, they succeeded.

After his arrest, Ludwig was imprisoned in Berg Castle. The next day he was found dead, along with his doctor, in thigh-deep water in the lake.

According to the curators, while waiting to be arrested at Neuschwanstein, Ludwig requested the key to the tower, allegedly so that he could commit suicide by throwing himself into the gorge. A protective servant told the king the key was lost and refused to bring it until the officials arrived. The tower key was used to lure the king out of his bedroom. He was arrested in the hall outside the door to the tower stairs.

The notes continue: While on the way from Neuschwanstein to Berg with the arrested king, the group stopped at Seeshaupt to change horses and Ludwig asked to see the Postmistress, Frau Vogel. She brought him a glass of water and he whispered something to her at the carriage, but no one knows what he said; she would never tell.

The group continued its trip to Berg, where Ludwig was imprisoned in the Berg Castle. His imprisonment didn't last long: On June 13, 1886 — just one day after his arrest — King Ludwig II was dead. He was found in thigh-deep water in the lake near the castle.

King Ludwig's funeral procession marched through the streets of Munich, and the service was held at St. Michael's church. During the service, a bolt of lightning struck the church, doing no permanent damage.

His body is in the Wittelsbacher crypt in St. Michael's, but King Ludwig's heart was placed in an urn in the pilgrimage chapel at Altötting with those of the other Wittelsbacher rulers.



The “Elizabeth” display also includes a reproduction of a letter from Elizabeth to a German bishop, dated in November 1886. Elizabeth thanks the bishop for helping her to fulfill Ludwig’s last wishes. She says that she knows that it was an unusual request, but she believes Ludwig had reasons of his own for wishing it to be done. She hopes that his spirit finds peace at last.

Finally, there is a portrait here of Ludwig II going out for a sleigh ride. Grace looks at the sleigh in the painting; with a shudder, recognizes it as the sleigh from her dream.



Herrenchiemsee Museum, Entry Room

Grace returns to Frau Müller and asks her about Ludwig’s diary.

“Wo kann ich Ludwigs Tagebücher anschauen?” asks Grace. (“Where can I see Ludwig’s diary?”)

“Das Tagebuch ist sehr persönlich. Es ist in den Königlichen Archiven. Niemand darf Sie lesen,” she answers. (“The diary is very personal. It’s in the Royal Archives. No one can see it.”)

Grace then asks Frau Müller about the possibility of a missing Wagner opera.

“Im Museum es einen Brief von Ludwig...über eine neue Wagner Oper?” she asks. (“In the museum is a letter from Ludwig about a new Wagner opera?”)

“Ja, ja. Ich kenne den Brief,” Frau Müller answers. (“Yes, yes, I know this letter.”)

“Wo kann ich...uh...mehr von diese Wagner Oper sehen?” (“Where can I...see more on this Wagner opera?”)

“Ich weiß nicht über Wagner. Das heir ist kein Wagner Museum,” says Müller. (“I don’t know about Wagner. This isn’t a Wagner museum.”) She directs Grace to visit the Wagner museum in Bayreuth.

Grace returns to Rittersberg.



Gasthof Goldener Löwe

Grace speaks urgently with Mrs. Smith about her dream, and about the sleigh she saw in the museum. Mrs. Smith is intrigued; she says that Ludwig, or some force acting on his behalf, must be the third party she felt in the reading. Since Grace is not psychic, that force must be pushing its way into her mind in an attempt to reach Gabriel.

Grace asks why Ludwig — if it is him — would go through Grace instead of contacting Gabriel directly. Mrs. Smith says she doesn't know; perhaps Gabriel is blocked.

Mrs. Smith urges Grace to continue with her investigation — and most importantly, keep herself open to signs and opportunities. She suggests that Grace show her willingness to help the “spirit guide” by appealing directly to Ludwig for assistance.

Grace finds it all a bit hard to swallow.



Schloss Ritters

Gerde tells Grace that Professor Barclay called from Yale University while she was out. Grace calls Professor Barclay from the library.

“I have a name for you: Herr Josef Dallmeier,” says Barclay. “His pet interest is Bavarian history, and he lives down near where you are, I think.”

“Thanks a lot,” answers Grace. “Sorry about the bother.”

“Never mind that,” the professor says. “When are you coming back to school, Gracie?”

“When I figure it out, I’ll let you know,” Grace says, with a sigh.

Grace telephones Herr Dallmeier and finds that Professor Barclay had already alerted him that she would call.

“There’s something I want to show you,” he says enthusiastically. “It’s not so far from my house, and it’s a good place to talk. Drive to Berg on Starnberger See. Meet me at the memorial chapel.”

Grace agrees; before she hangs up, she asks Dallmeier if he might also know about a contemporary of King Ludwig II who might have been called the “Black Wolf.” Dallmeier says he will check his records.

Grace checks the biography collection at the library and finds a book about Ludwig II. The author’s name is Sir Richmond Chaphill; she finds the name of the publisher, Bertil, and the publisher’s phone number.

Much of the information in the book reinforces what Grace has already learned at the Herrenchiemsee Museum, but Grace is fascinated to find some unexpected new insights.

Ludwig remained throughout his life both very bright and very naive. He was an introvert who seemed to be constantly out-of-sync with traditional views of rulership, money, and human relationships. The world ever failed to match his ideals. Perhaps this was the fault of his sheltered upbringing as future king. He never was introduced to the real world, and the real world failed to interest him as an adult.

In his youth, Ludwig was in fine physical condition and loved to hike alone in the Alps and ride horses. He had a hunting lodge — Schachen — specifically for this purpose. Unfortunately, in 1872 a rather traumatic hunting accident befell the king at Schachen, and his leg was cruelly damaged. He never fully recovered from this incident, and his hiking and riding ceased. His physical health deteriorated from that time on and explains why he looked so unhealthy in later years.

Chaphill wrote that Ludwig would fall in love with a concept or a person, only to grow restless when reality failed to meet his romantic ideals.

Other than his long-standing friendship with the Empress Elizabeth of Austria and with his mother, the relationships Ludwig attempted with others were nearly always a disappointment for him and a bewilderment for his partners. He would become obsessed with someone — a singer, an artist, a nobleman, or a peasant — and would bombard them with gifts, praise and favors.

When they would fail to return the depths of rapturous passion he required, the singular adoration and humble obedience he expected, he would grow disappointed and cut himself off from them. The objects of his interest were occasionally women, usually ones he fell in love with after seeing them in idealized roles on the stage, but they were more often young men who fit his fantasies of the heroic sagas like Lohengrin and Parsival that he so loved."

The book includes an 1864 letter that that Chaphill says he was able to read from the Royal Bavarian Archives. It was from Ludwig's manservant, Paul, to a friend:

The King has been in a high mood these days. The reason, of course, is a new obsession. Thursday last, the King attended a performance of *Lohengrin* in the Residenztheater. He came back in a fever, demanding that a man be found. The man, it was gathered, had been sitting in a box across from Ludwig and had drawn the King's attention by his "beauty" and his "deep emotional response" to the performance. The King declared that "here at last is a sensitive soul!"

The man was tracked down and brought in for an audience. Upon my word, never have I seen any mind so in line with His Majesty's own! They discussed Wagner and France and Byron and all manner of things until long past dawn. The young man, beautiful indeed to look upon, met the King's enthusiasm and knowledge bit for bit!

His Majesty has been in the thick of it ever since and, while I welcome his good temper, I grow tired of fetching letters and forth to "Louis" (so called by His Majesty —that should tell you who the young man looks like) at all hours of the night!

Chaphill claims not to know much about this friend, "Louis," but says that he was known to have been involved with the king as late as 1880, when he fell into

disfavor for some reason. Perhaps this is the “new friend” Elizabeth referred to in the letters.

The King, especially later in his life, felt a great deal of shame about his sensual nature. His diaries are full of repentant entries begging God for forgiveness and swearing the remain pure.

In many of the diary entries, he swears to abstain for a certain period of time. The number of these “oath entries” indicate that Ludwig was not very successful in resisting temptation, yet it is also clear that Ludwig was a God-fearing man and that, though his flesh might occasionally fail, he never surrendered his heart and his conscience to sin.”



Starnberger See

Grace travels to visit Dallmeier at Starnberger See. A cross in the water marks the spot where the king died; as she reads the inscription, Herr Dallmeier arrives.

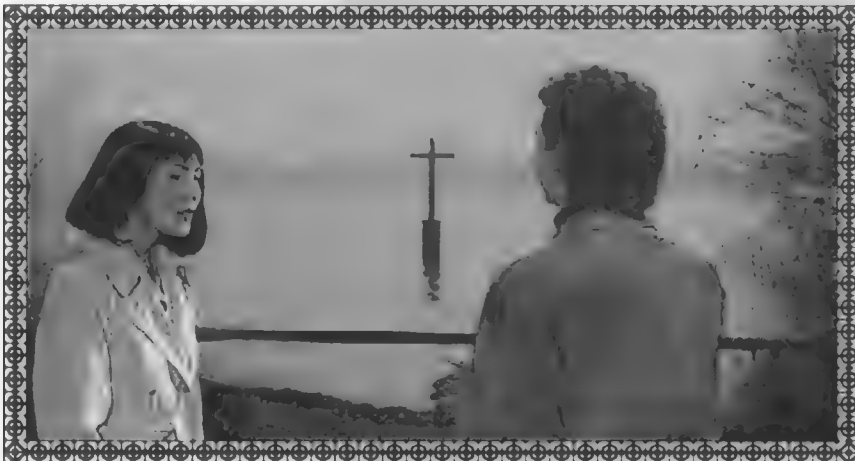
“You must be Grace,” he says. “Herr Dallmeier here. I thought you should see it. I feel him the most here — more than at the castles.”

Grace asks him why he studies Ludwig. “He was the last real king Bavaria had,” he answers. “As a Bavarian and a history buff, that’s enough to hook me right there.”

“But there’s more, right?”

“He was a romantic, you know? A dreamer,” says Dallmeier. “And he was misunderstood. Abused.”

The most significant political act of Ludwig’s reign, Dallmeier says, was to end Bavaria’s independent statehood in 1870 when he joined with Prussia in a common Germany.



Otto von Bismarck



Otto von Bismarck, the German statesman known as the Iron Chancellor, was born in 1815 near Brandenburg, the son of a captain in the cavalry. Well-educated, he immediately devoted himself to climbing the social and political ranks. After a time at the court of the King of Prussia, he became a Prussian delegate to the Bundestag in Frankfurt and served as ambassador to the Russian Czar at St. Petersburg from 1859-62. He was summoned back to head the Prussian government in 1862 by King Wilhelm I. With little regard for legal niceties, he took after the liberals in government and modernized the Prussian army.

Working with Austria, he provoked a war against Denmark in 1864 to regain lost territory; then in 1866, he brought about a war against Austria as part of a scheme to remove

Austria from the German Confederation.

Bismarck next set his sights on France, the only other major power of central Europe. He provoked the Franco-Prussian War, 1870-71, which ended in France's humiliating defeat.

The Iron Chancellor was then able to easily bring the German states together under the crown of Prussia, and his William was proclaimed emperor. Bismarck became the empire's first chancellor, ruling as a virtual dictator. The German Empire was proclaimed on January 18, 1871.

In political control for the next two decades, he oversaw much of Germany's economic and colonial growth. The accession in 1888 of William II, a longtime enemy, brought the end of his power two years later. He died in 1898.

Dallmeier says the only way Ludwig would have capitulated the independent Bavarian throne like this was due to the hand of Bismarck, the Prussian Kaiser's chancellor, who had a reputation for learning people's weaknesses and manipulating them for his own benefit. According to Dallmeier, it was a matter of record that Bismarck had spies on Ludwig's staff.

"It was even rumored that he had henchmen closer to the king," says Dallmeier. "Even that Bismarck had a hand in the conspiracy to declare Ludwig insane."

Grace turns the discussion to Ludwig's personal life.

"You'll find two perspectives on Ludwig," Dallmeier says. "The view for the tourists is a romantic ideal: 'Ludwig the tormented loner.' If you look harder, you'll find the historian's point of view: 'Ludwig is plagued with guilt over his sexual orientation and is driven mad with self-loathing.'"

Grace says she senses that Dallmeier is not in either camp.

"It's all too convenient, isn't it?", says Dallmeier. "Oh, he was a devout Catholic, no question. And I'm sure there was pressure on him to be 'normal,' but he was no prude! He loved Byron, the French court, philosophy. If anything, Ludwig was too egomaniacal. He never cared about what anyone thought.

"Besides, he didn't try to hide his relationships," Dallmeier continues. "If he suffered from anything in his romantic life, it was disillusionment. No one ever loved him back as purely as he himself loved."

"If it wasn't *sexual* guilt that tormented him, what was it?" Grace asks.

"God, I wish I knew," answers Dallmeier. "His diary's filled with self-guilt, but I'm not sure about that. If I knew the answer, I'd write my own book."

Grace moves on to her most troubling investigation: "Did you find out anything about 'the Black Wolf?'"



"Yes! I'd read about him before, but I didn't realize that's who you were talking about," says Dallmeier. "His name was Gowden, Paul Gowden."

Startled and excited, Grace pushes for more.

"Gowden lived on the fringes of the Prussian court — he wasn't titled, you see. He was handsome, charming, dangerous. Or so they say; maybe it was just an image. He was variously rumored to be a foreign Prince, a Prussian spy, and an assassin.

"Since you asked about him, I dug a little deeper. I believe I found a few things that are *probably* true. It's said he came from abroad in the mid-1800s, but claimed high German blood."

Dallmeier says some of the known facts about Gowden include that he was ambitious for titles and land. He heard of opportunities in Prussia and went seeking them; he ingratiated himself with Bismarck and rose quickly in his service — something that was not easy. In 1870, Bismarck bestowed upon Gowden a royal title and a very generous grant of lands, Dallmeier says.

"What happened to Gowden after then?" Grace asks.

Dallmeier says he has been unable to trace him; Gowden may have changed his name when he got the new title. The only way to find out his new name would be to get a copy of the entitlement deed, something that will require a special research permit.

Grace asks Dallmeier about Ludwig's diary. Dallmeier says he would love to see them himself, but they are not available to the public. "It must contain things they think will hurt his image," he says. The only person he knows of who has seen them was one of Ludwig's biographers, Sir Richmond Chaphill. Chaphill had close ties to some of the German royals and was allowed to see the diary in the course of his research.

Grace asks about Ludwig's mysterious hunting accident. Dallmeier says he once interviewed the grandson of Ludwig's horse trainer, Richard Horning.

"He had some great Ludwig stories," Dallmeier says. "He said that after the hunting accident, Ludwig got very ill. He had a terrible fever and acted crazy. They were worried that the wolf had been carrying a disease or that the bite had gone septic."

"A wolf? A wolf bit him?" Grace shouts in excitement.

"Yeah. They had lots of wolves in the Alps back then," says Dallmeier. "The servants were really worried, but Ludwig recovered. Physically, anyway."

"Horning's grandfather used to say that it was the fever that broke Ludwig's mind. He became worse than ever after that."

Worse than ever, as in forcing his servants to enter his chambers bent over so they couldn't see his face. Dallmeier says Horning told him Ludwig would fly into a rage over the least mistake.

"Do you know anything about Ludwig's midnight sleigh rides?" Grace asks.

"Wouldn't that have been something — to be out at night and for him to suddenly sweep by with his entourage?" says Dallmeier.

It is something, Grace knows, her dream still fresh in her mind.

"Supposedly the night agitated Ludwig," Dallmeier continues. "They say being outdoors and the rushing feeling of the sleigh calmed him down.

"And sometimes, even the sleigh wouldn't be enough. Ludwig would stop them in the woods, order the servants to stay put, and go off on his own to wander for hours. It drove the servants crazy."

Horning's grandfather also said that before Wagner died, he spent a time coming to Neuschwanstein, where he and Ludwig would board themselves up in the sängerhalle for days. The sounds that would come from within were said to be so frightful that one of the servants was driven mad.

"Horning called them 'heart-breaking' and 'ungodly.' Maybe it was just Wagner trying to sing."



Schloss Ritter, Library

Back at the castle, Grace asks Gerde about getting a special research permit. She suggests that Grace ask Übergrau to get her one. Grace then goes to the library to call the publisher of Chaphill's Ludwig biography. She asks for the authority's address and phone number. Alas, the secretary says, Sir Chaphill is dead; the publisher does, though, have the phone number for his son, Thomas, who lives in England.

Grace calls Thomas Chaphill and asks if his father kept notes on Ludwig's diary. Yes, in fact, there are such notes — a full English translation.

"Hold on," says Chaphill, "my father was allowed to see the diary on the grounds that he wouldn't publish it. Have you tried contacting the Royal Archives?"

"No," says Grace, disappointment very evident in her voice. "I don't have the kind of connections your father did. Or the time."

"That's unfortunate," says Chaphill, "but I really can't let it out of my hands."

"I understand. It was just a shot in the dark. Thank you, Mr. Chaphill."

Finally, Grace writes a letter to Gabriel updating him on the progress of her research. She includes a note to Übergrau, asking him to obtain a special research permit for her.



Ittersberg Town Square

Grace mails the letter to Gabriel. Outside the church, she pauses to notice how some lilies have bloomed. Father Getz comes by and marvels with her about how early in the year they have appeared.

"Sehr schön," says Grace. ("Very pretty.")

"Ja, aber es ist doch noch so kalt!" the priest answers. ("Yes, but it's so cold still!") He makes a shivering gesture and points to the flowers to show his amazement that the lilies are up.

Father Getz leans forward and picks a lily and hands it to her. *"Für Sie. Ein Geschenk von der Madonna."* ("For you. Compliments of the Madonna.")

"Oh, no," Grace protests.

"Nehmen Sie sie ruhig. Heute nacht friert es. Sie werden sowieso erfrieren," Getz answers, with a reassuring voice. ("You take it. Frost comes tonight. They will die anyway.")

Grace accepts the lily, smiling sadly at their beauty and their short life.



Wagner Museum, Entry Hall

The museum is located in the town of Bayreuth. When Grace arrives, she is disappointed to find that the museum is closed at this time of the year. Grace, though, manages to befriend Georg Immerding, a college student studying composing and working as a caretaker at the museum. He allows her to enter for an unofficial visit.



Grace finds out that Immerding is quite knowledgeable about Wagner, and she pumps him for clues.

"He was a character," Immerding says. "He spent most of his life trying to convince rich patrons to subsidize his lifestyle. He thought someone with his genius deserved to live well. Can't argue with that.

"Ludwig came along late in Wagner's life. By then, he'd already been run out of Venice because of debt. Ludwig saved him...and the music."



Wagner Museum, Display Room 1

Grace explores the museum. Glass-enclosed display cases contain work papers that belonged to Wagner as well as accountings of Wagner's death, the sofa he died on, and his death mask.

Among the items on display are records of Wagner's last project — work with a French mathematician on formulas having to do with crystals, acoustics, and reverberations.

There is also a diagram, with precise measurements, of the Wittelsbacher Theater. On the diagram are "X" marks at four spots along each side of the theater's ceiling.

The details of Wagner's death on February 13, 1883, are recounted. A few days earlier, he had suffered a heart attack as he was taking a gondola from Venice to Mont St. Michele; he recovered, but died at home from another heart attack.



Richard Wagner



Richard Wagner, 1813-83, was the greatest of German romantic operatic composers; he drew many of his stories from German mythology, retelling in grand fashion parables of good vs. evil and grace vs. damnation. His best-known works include *The Flying Dutchman*, *Tannhäuser*, *Lohengrin*, and the four elements of his famous *Der Ring des Nibelungen* (*The Ring of the Nibelungs*): *Das Rheingold* (The Rhine Gold), *Die Walküre* (The Valkyrie), *Siegfried*, and *Die Götterdämmerung* (The Twilight of the Gods).

Wagner took part in the Revolution of 1848 and was forced to flee the country; with the assistance of composer Franz Liszt, he escaped to Switzerland, where he lived for 10 years.

The young King Ludwig II was very much taken with Wagner's works, and the composer returned the admiration. In one of his journals, Wagner wrote about his first meeting with the 18-year-old king: "He is unfortunately so handsome and sophisticated, so soulful and so sincere that I am afraid his life will just fade away like some divine dream."

In 1872, Wagner moved to Bayreuth, Bavaria, where he completed his *Ring* cycle.

His last work was *Parsifal*, a sacred festival drama completed in 1872. His second wife, Cosima Wagner, the daughter of Liszt, was closely involved with his work and helped run festivals in Bayreuth until her death in 1930.



Wagner Museum, Display Room 2

This room recounts the friendship between Ludwig and Wagner, and includes several portraits of the king. Glass cases contain correspondence between the two men.

On display is a letter from Ludwig to Wagner:

Excited and cannot sleep. During tonight's performance, something happened. I cannot explain in writing, but *we must speak!* I must have your absolute confidence and secrecy! Come immediately. Your loving and sincere friend — Ludwig.

A letter from Wagner to Ludwig reads: "Attached is a diagram for our special chandelier..." A display-case note says that the "diagram" has never been found.



Wagner Museum, Entry Hall

Grace asks Georg Immerding about the letter Ludwig wrote to the Munich conductor about a “new Wagner opera.”

Immerding stares at her for a moment, with interest and amazement.

“You’re full of surprises, for an American.”

“No one knows anything about it,” he continues. “It’s like a treasure map, you know? It’s probably complete fiction, but... it does make you wonder.”

“You don’t have any idea what it could have referred to?” Grace asks. “Maybe something Wagner was working on with Ludwig?”

“If there was, there’s no trace of it. Except in the dreams of unemployed students.”

Grace asks if Immerding has heard about the wolf panels in the singer’s hall at Neuschwanstein.

“Did my brother send you here?” Immerding asks, suddenly a bit suspicious about his visitor.

“No, I guess not,” Immerding says. “It’s just that... the letter to the conductor. The wolf panels. My brother thinks I’m crazy with all my theories.”

“What theories?” asks Grace.

“It’s stupid,” says Immerding, embarrassed at even bringing up the subject. “It’s just... if there was a lost opera, and if one could find it.... To a conductor, it would be like finding King Tut’s tomb.

“But people looked for it before. If it did exist, it’s gone forever.”

Probably the most impressive argument against the existence of a missing opera is this, Immerding says: Wagner was too egotistical to produce an opera and not want the world to know about it.

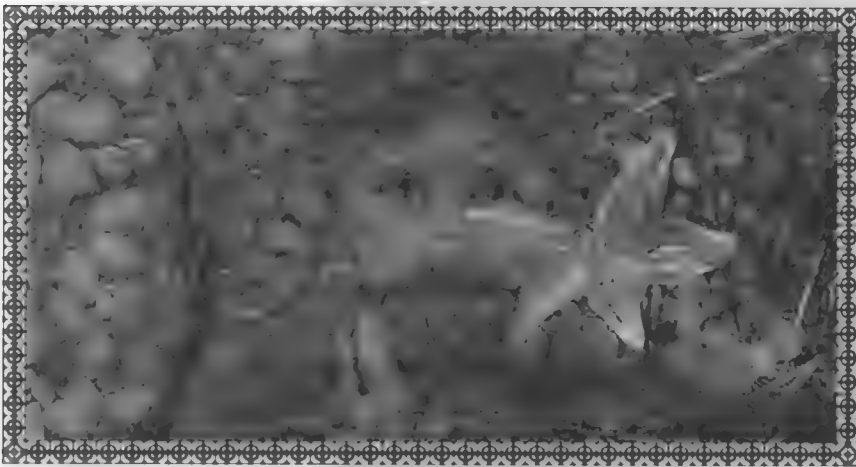
“Maybe there was a very good reason for secrecy,” Grace says mysteriously.



Starnberger See

There doesn’t seem to be much more that Grace is going to be able to find out about Ludwig’s diary or the mysterious opera or the other mysteries surrounding the king. Grace decides to take Mrs. Smith’s advice and appeal directly to Ludwig.

She goes to the cross that marks the place of his death and lays lilies in the water as an offering. Feeling a bit foolish, she asks him for more information.



The lilies are floating on the water, under the dazzling light of the sun. To her surprise, she sees an image of Ludwig under the water, his eyes open and hair floating. Then the mirage disappears.



Rittersberg Town Square

Once more back in Rittersberg, Gerde tells Grace that there's a fax for her at the post office.

"Really?" says Grace, "I wonder what it is."

"Maybe it's from Gabriel," Gerde offers.

"Don't hold your breath," says Grace.

The postmistress hands her a thick sheaf of papers; with a chill of excitement Grace realizes it is Chaphill's English translation of Ludwig's diary. The cover page is from Chaphill's son; he says for some reason he had a change of heart. Grace wonders if her appeal to Ludwig did some good after all.



Grace reads the diary. Some of the things she finds significant include:

* **11th June, 1872.** Louis has convinced me to think matters through more thoroughly before I act. A trip it shall be, then. To Schachen. It shall not alter my purpose, I feel, nor shall his compelling. The treaty is the ruin of my beloved Bavaria and must be taken to task!

* **3rd July, 1872.** The pain gets so bad, I cannot hold a pen to write, but the *horror* is far worse than the *pain*. He says it was an accident, says that we can be truly one now, that it is a great adventure. I believe him one minute, and the next I can feel the flames of hell upon my heels! May God have mercy on my soul!

* **5th January, 1874.** By the power of Mary, Mother of God, I swear to refrain from the ultimate sin and to remain steadfast in my flesh. Sworn by the power of the lily. L & R.

* **30th August, 1879.** I will not falter, but will remain true!!! No matter the torment of longing, I will not yield. I will control the process, God grant me strength and will. By the grace and power of the monarchy and it's allegiance. De Par Le Roy. L & R.

* **10th September, 1880.** It is all finished. Elizabeth warned me and I discovered the truth at last. Oh most venomous viper at my very bosom! Oh lowest of the least worthy who ever breathed! My Judas! My devil! If I could tear my heart out and fling it after him in the dirt, I would, I would!

* **12th December, 1880.** He continues to come, the devil. I will never look upon his hideous face again. He is afraid I will tell, and I might, I might! To destroy him, I might! When I think

on the accident, now that things are clear, I wonder — was it truly an accident or was the plot to kill me? If so, why did he not complete it then, instead of putting me in this torment? Could he have hated me so? I wish to God he had simply ended it there.

*** 10th June, 1881.** Terror! Rapture! During W.'s music tonight I felt a pulling — the horror nearly came upon me right there! Then the music turned and it was gone. What can it mean?! I must confide in the Great Friend — perhaps he will know what has happened!

*** 2nd August, 1882.** The experiments go better and better. W. has proved as loyal and determined as ever I believed he would be in a matter of my salvation. He says he has the formula now, it remains only to put the finishing touches on the completed opera and to draw up the diagram for the crystals. Can it truly end? I scarce dare to hope!

*** April, 1883.** The Great Friend is dead! How unjust that he should be taken from me now! Where is my chance at salvation? Why has God condemned me *twice*?

*** 10th October, 1885.** There **MUST** be made clear funds for the crystals. Lies, everyone lies! My own servants! What must I do? Must I sell one of my beloved castles? The crystals **MUST BE MADE!** I grow daily less able to control my own will (how long will I be able to resist the ultimate sin?!) and the music is worthless without the device. Time is running out — the crystals **MUST BE MADE!**



Wagner Museum, Entry Hall

Grace returns to the Wagner museum. She pulls out a photocopy of Ludwig's diary and puts it down on the counter in front of Georg Immerding.

"Have you heard of Ludwig's diary?" she asks, barely suppressing her excitement.

"Yes," says Immerding, "but no one is allowed to see it."

"It just so happens that I have a copy of an English translation right here,"

Grace says, quite pleased with herself. "There's something I wanted to show you."



Grace leafs through the pages to find the entry she wants. "Read this one," she says.

Immerding reads the page out loud, excited when he comes to a section about the opera.

"August, 1882. The experiments go better and better. W. has proved as loyal and determined as ever...it remains only to put the finishing touches on the completed opera and to make up the diagram for the crystals."

"My God!" Immerding says, "Wait, I want to show you something!"

He opens a drawer behind the counter and takes out a ring of keys; finding the right one, he unlocks the glass case in the counter and pulls out Cosima Wagner's journal. "I wasn't supposed to even read it myself, but I'm here alone all day," he says.

Immerding turns the pages carefully to find a particular entry, then moves the journal so that Grace can read it.

"July, 1881. Richard returned from his meeting with the king. Never have I

seen him so pale," Grace reads aloud. "I was concerned for his heart! He would not speak with me, but immediately shut himself up in his study and started working on a new project. He will not tell me the first thing about it. He will only say that was time he repaid his king."

Grace looks up from the journal. "It confirms Ludwig's diary," she tells Immerding. "He wasn't crazy!"

"Yes, but Ludwig says the opera was completed!" says Immerding. "Imagine that! Completed!"

There's another entry in the journal Grace should see, Immerding says. He finds it and hands the book to her again.

"August, 1882. We had a messenger tonight from the king. He brought a letter, which Richard burnt. I did manage to see a bit of it. It said something about a great night in Munich, and that it would be Richard's supreme triumph and someone else's destruction. Ludwig then wrote that even though he himself would probably die, his immortal soul would be freed, thanks to Richard! I worry for poor Ludwig and for us. Where will we be if his madness continues? Surely someone will put an end to it."

"There's one more," Georg says.

Grace reads aloud the journal entry he finds for her. "May, 1883. I sent Richard's sealed package to the king, as he instructed moments before he closed his eyes forever. I could not even bring myself to care what was in it. What could it matter now? Whatever it is, I hope it brings the king good memories of Richard. He did so much for my beloved."

Grace and George look up at each other in silence, and then speak the same words together: "The package!"

Interview with Nathan Gams, Creative Director

The job of an creative director -- whether for movies or print -- has changed tremendously over the last 10 years from a world of pencils and sketch pads to an intimate involvement in the highest of high technology. Creative Director Nathan Gams' selection of backgrounds and sets -- many of which he photographed himself on several trips to Germany -- create the framework within which the actors, technicians, and director work.

Are you art directing a movie or a game?

Gabriel Knight is both and more.

You started with a massive script, nonlinear, hard to read, hard to follow, and yet you could tell that it made sense somewhere down the line.



We have to have something that looks like a movie and triggers that part of your brain that just wants to be entertained, and still keeps the other side of the mind awake and active so that you can figure out the puzzles.

The first *Gabriel Knight* game was very different.

The first *Gabriel Knight* was completely animated. Characters were hand drawn, and the backgrounds were all hand painted. We wanted to be able to open up the possibilities for *Gabriel Knight* but we also wanted to kind of create a bridge from the first game to this game and whatever we want to do in the future.

Everyone had been doing 3D backgrounds, computer-generated backgrounds, and putting characters on them. In games like *Under a Killing Moon* and *Phantasmagoria*, the characters were from a real dimension and the backgrounds were from this hyper-real dimension.

We decided to use photographs as our starting point. A lot of the graphic novels you read now start with photographs and manipulate them. That's basically how we started. We started manipulating photographs and pushing the colors and trying to create a realism that the... video characters would look good on and yet still have a kind of a kind of fantasy alternate reality form. I think the Gothic nature of the story really helps to do that.

I think we have created a very unique-looking game and a very rich world for the characters to be in.



Gams took photos of this German street (top) and had to do some retouching work before it was used in the game (bottom). Notice the people and street sign have been removed while the second shop on the right side of the street has a completely new first story.

You went to Germany to take many of the background pictures yourself?

I took essentially every single picture for the backgrounds. We went the first time basically on a scouting tour and to take some pictures. We then went back again to get some of the tougher locations — and then we went a third time to get the even more difficult locations — the castles and things like that.

Sabine Duvall, the producer, is a native German, [and] she was a great help on two of the trips. We drove back and forth across the country several times from Frankfurt to Bayreuth where the Wagner museum is and then all over southern Germany where Ludwig has left his mark on a lot of different cities.

Are you a photographer by training?

I am a graphic designer by training, and part of that is in photography, of course. I knew that we were going to be doing a lot of additions later, so I pretty much knew that I had a fairly free hand and didn't have to get exactly what I wanted in a single shot.

In the game, we see a deserted Marienplatz in Munich. How early in the morning did you have to get up for that picture?

A lot of shots were from 5 and 6 in the morning, before the commuters got out there. A lot of the shots of the Marienplatz still did have people in, we just used the computer to take them out of there.

We were lucky in all three of the trips over there in that it was fairly overcast, so we didn't have very harsh, direct lighting on most of the things. We wanted a softer view for the game. We wanted a soft, gloomy kind of European spring feel. It kind of reflects the alien place where Gabriel is at this time.

How do you art direct a werewolf?

Since our werewolf is going to be computer generated...it is pretty easy to kind of get where you want the werewolf to be.

But in this game the werewolf is so symbolic. I mean, it is not about chasing down the werewolf and hunting him through the forest; it is about overcoming the animal nature that is within all of us. We are keeping him fairly shadowy, fairly dark to act more as a metaphor rather than a blatant throat-destroying creature.

But people are going to get their share of werewolf in this game. I don't think anyone will be disappointed in that. But it worked very well for *Jaws*, so we are keeping the same principle.

Usually, what's in our mind is more frightening than what's in reality.

In *Jaws*, we never really saw an awful lot of the shark, did we?

Not until the very end. Deep water — that's what Gabriel is in, even though he is fairly landlocked. He is in over his head, and as I said before, he is being tempted to...go over to the dark side.

What were some of the technical headaches you had to face?

The hardest thing from an art-directing standpoint is not being able to move the camera as much — to use the camera as a driving tool to lead people in a certain direction. As soon as the technology catches up with us, we will be ready to do

that. But in this case, we had to keep the backgrounds fairly still so that we could get as much game onto the disks as possible.

We can't use a lot of...very odd angles because the player may come back through that scene several times, and you want to keep the emotion concentrated. We save those type of angles for the movies where they make a lot of impact.

What kinds of "gee-whiz" stuff do you expect to see in the next round of computer games?

Well, I hope that projects like *Gabriel Knight* elevate the quality of the storytelling. There are a lot of games out there that get so raved up in pushing technology. "Look how fast we can move through this room. Look what a neat texture we can put on this wall." They forget that fundamentally we are simply a form of storytelling, and if we keep concentrating on technology and forget the fact that these games are really devices to communicate and to entertain, the games...miss their potential greatly."

Are games moving toward the technology of movies or are movies using the high-tech gimmicks of games?

It is really two paths converging into one; I don't think there will be any difference.

I think there will always be a place where people will want to simply be entertained and have a story told to them...and to that end, technology that is being generated for the computer industry will help facilitate telling that story.

And I think there will always be people who want to play games that have nothing to do with movies. You can see that in any of the great strategy games — it is about the puzzle, it is not at all about the story. But more and more I think that those types of things will begin to blend and be indistinguishable from one another.

Chapter 5

GABRIEL'S MUNICH INVESTIGATION

Clearing the Cobwebs



Gabriel wakes up in a strange, ornate bedroom — not an unusual circumstance for him.

His head reels with a splitting headache, and it takes a few moments before he can begin to recall the events of the night before.

He remembers that it was late at night, and he and von Glower were on the couch in the parlor; they had both been drinking. Deep in camaraderie, they were laughing stupidly.

Von Glower's butler entered and ushered in a gorgeous woman, dressed as if she had just attended the theater. She came over to von Glower and sat on his lap to kiss him passionately.

"I'm afraid Detta does not speak English," von Glower told Gabriel with a bit of a leer. "But, then, she has her own methods of communication."

Gabriel, embarrassed at the display of affection, told his host that he should go. Instead, von Glower whispered something to Detta. She looked at Gabriel for a moment and then came over and sat on his lap and began to kiss his neck. He protested: "Friedrich, I can't just take your...your date."

"Why not?" asked von Glower. "I didn't expect her tonight. And, for some reason, I don't find myself in that mood."

"Besides," he continued, now without any pretense at being gentlemanly, "from what you've told me, you've been living like a monk down south at that castle. Your body needs some attention."

Von Glower watched Detta turn her full attention to Gabriel on the sofa, and then issued a firm order to the woman: "*Detta, Zeige ihm sein Schlafzimmer.*" ("Detta, take him up to the guest room.")



And then Gabriel remembers something that happened in the middle of the night in the darkened bedroom as Detta was leaving him. Lying back in satisfaction with closed eyes; a few minutes later he opened them a bit to see von Glower silhouetted in the doorway.

Gabriel pretended he was asleep. Von Glower came into the room and sat on the bed, looking at Gabriel fondly. On Gabriel's naked chest was the Ritter talisman; von Glower fingered it gently so as not to wake him. He studied the talisman closely and then put it down. Brushing back a lock of Gabriel's hair affectionately, von Glower then stood and walked off. Gabriel looked after him curiously until the light in the hall went out.

Fully awake now, Gabriel comes down into his host's parlor; there he finds a note from von Glower saying that he had to go out but promising to see Gabriel later at the club.



Die Königlich-Bayerische Hofjagdloge, Main Hall

The main room of the hunt club is empty. Gabriel picks up the tape recorder he had hidden within the magazine



He checks it, and it appears that he has successfully recorded von Zell's conversations, but he needs help translating them from German to English.



Übergrau's Office

Gabriel receives Grace's latest letter at his attorney's office.

Gabriel: I've been busy on this case and it's starting to pay off. Thought I'd fill you in. There's *definitely* something going on with Ludwig II. I'm pretty sure he was involved with a werewolf. In fact, he was probably turned into one himself. Anyway, something happened to him on this hunting trip and afterwards he fits the profile in the lore book to a 'T'. It's really fascinating.

There's an American couple here, the Smiths. They're from Pennsylvania, if you can believe it. Mrs. Smith has been telling me all about your fortune, and she's sure you're tied in with Ludwig somehow. She also told me to warn you to beware the Black Wolf. Have you learned *anything* about that yet?

So *don't* tell me where you're staying, as if I care. Really, we're supposed to be a team, Gabriel. I'm holding up *my* end. I've about done all I can down here and if you want I can join you there soon. Perhaps I'll see something I recognize from my research. I'm *serious*. Grace.

Gabriel is pleased Grace is out of the way, but he doesn't place a lot of stock in her findings: "Christ! She's losin' it! Ludwig II? A werewolf? Yeah, right."

Übergrau mentions that he is sending Grace a special research permit.

Then the lawyer tells Gabriel that he has the results of the newspaper search for missing persons. His secretary has found that there were quite a few missing persons cases over the past 10 years near two particular forests: the Nationalpark Bayerischer Wald (Bavarian National Forest) centered about an hour north of Passau, and the Naturpark Schwäbisch-Fränkischer Wald (Swedish Franconian Forest) near Alfdorf.



There seem to be so many cases, in fact, that Übergrau's secretary decided to check back another 10 years. The average number of cases per year remained consistent at first, but then fell off drastically. From 1960-69, there were one or two cases a year in the Bavarian National Forest area. From 1970-90 there were 10 to 12 cases each year. The yearly cases have remained at about that level for a while, although last year it reached all the way up to 15. The Swedish Franconia Forest area seems to have a similar pattern.

Gabriel asks Übergrau for one more favor: "I need something translated, and I need someone I trust to do it." He brings out the tape recorder with the secretly recorded conversations between Klingmann and von Zell.

Übergrau agrees to translate.

KLINGMANN: We should talk.

VON ZELL: No.

KLINGMANN: It's my career, damn it! Maybe more if the police...

VON ZELL: I told you not to speak of it!

KLINGMANN: But...I was thinking that the police must know by now that our wolves are not responsible. There are tests they can run...on the bodies.

Übergrau indicates his alarm at the mention of the police, but continues his translation.

VON ZELL: So? Your escaped wolves aren't killers. What's the problem? Just shut up and you'll be fine.

KLINGMANN: But...Herr Knight. He came to my office yesterday morning. He was asking a lot of questions.

Übergrau stops again and looks sharply at Gabriel. Von Zell sounds very angry, he says. Gabriel asks him to continue.

VON ZELL: About what?

KLINGMANN: About the *wolves*...

Gabriel stops the tape and thinks about what he has heard. Übergrau, obviously worried, asks Gabriel who the men are: "Just friends," answers Gabriel.

There is one more section he'd like translated, he says. Übergrau resumes his task, warily.

VON ZELL: What is it, von Aigner? I have someone *else* I must speak with.

VON AIGNER: Do you know anything about Grossberg's death?

VON ZELL: Why the hell should I?

VON AIGNER: Well...it's simply...I gave you his name.

VON ZELL: And?

VON AIGNER: Herr Knight asked me if I knew Grossberg.

There's a rustling noise as von Zell gets up. Von Aigner mutters under his breath: "Oh, Mist." Gabriel knows that one: "Oh, Shit."

Übergrau, speaking carefully, tells Gabriel of his concern about what he has heard: "You know, it would be a great tragedy if the Ritter line were to die out. A great tragedy. I'm not talking about just for our firm's sake...."

"I know what I'm doing, Harry."



Marientplatz

As long as he is in downtown Munich, Gabriel just can't pass up a visit to a butcher shop where he examines such delicacies as blood sausage, white wurst, and something called hackfleisch (which is just what it sounds like: hacked flesh, or hamburger). He buys a package of white wurst and sticks it in his pocket.





Leber's Office

Gabriel tells Kriminalkommissar Leber that he spoke with Grossberg's assistant, and that she said the police took her former boss' ledgers.

Leber confirms that the police do in fact have some documents from Grossberg's office, part of a standard investigation of the background of a murder victim. In this case, Leber says, Grossberg is clearly a random victim, so police haven't bothered to look through his personal items yet. They will probably assign some junior member of the department to glance through them.

Gabriel wants to look at Grossberg's ledger books. He offers a deal to Leber: If he can convince the police investigator that he knows something new about the case, Grossberg will allow him to look at the books.

The deal is struck, and Gabriel plays a few selected excerpts from the tape recording he made of Klingmann, von Zell, and von Aigner's conversations at the hunt club. ("The police must know by now that our wolves aren't responsible," says Klingmann. "Do you know anything about Grossberg's death?" asks von Aigner.)

Leber holds up his end of the deal, and the box of papers is brought in. "I'm going out for some coffee," Leber says. "You'd better have something important to tell me when I get back, Knight, or you'll learn more about German law enforcement than you ever cared to know."



Gabriel looks through the account books quickly. He doesn't find any mention of von Aigner, but he does notice something else: There are entries for someone named Dorn with the word "exotics" appearing next to the entries. The last entry is labeled "export." The current balance is listed as 14,000 Deutsche Marks.

Gabriel rips out the page that includes Dorn's address outside Buchenau.

Leber comes back in and demands to hear more about the tape. Gabriel explains that Dr. Klingmann from the Zoologischer Garten München zoo is connected to a men's club, and the second voice on the tape is that of another member of the club, von Aigner.

Gabriel says that von Aigner's name just happens to be listed in the address book, and the club itself is only a few streets down from where Grossberg was killed.

Leber wants to start investigating immediately, but Gabriel pleads with him to keep a low profile for a few more days. He explains that he's in with the members now and hopes to learn more; Leber again refuses to take orders from this American amateur and demands to know the name of the club.

"The Friendly Wanderer," says Gabriel, watching Leber write down the false lead in his notebook. "It's near the university."



Exotic Animal Kennel

Gabriel goes to the address he found in Grossberg's book. Dorn, a sleazy-looking underworld type, is very suspicious of strangers and is not happy to hear Grossberg's name.



"That son-of-a-bitch owes me a lot of money," Dorn says angrily. "Now he's dead. Who's going to pay me, huh?"

Gabriel thinks quickly and changes his cover story: "I'll be handling Grossberg's accounts. If you could just tell me what services you performed for him, exactly, I can get you a check right away."

Still suspicious and angry, but interested in the possibility of being repaid, Dorn answers: "I don't talk to nobody about what I do. You pay me what I'm owed, maybe you and I can do business. Otherwise, I've had enough of Grossberg — and his associates!"



Übergrau's Office

Gabriel asks Übergrau to pull 14,000 marks (about \$20,000) — in cash — from the Ritter account. "Are you sure it's wise to carry so much?" the lawyer asks. "I won't be carrying it long," says Gabriel.



Exotic Animal Kennel

Back again at Dorn's kennel, Gabriel's reception goes from suspicion to welcome — after 14,000 marks are handed over. "Come in! Please," says Dorn.

While the exterior of the kennel looked like an ordinary barn, inside is a black marketplace of caged animals including monkeys and endangered black cats. The smell is far from pleasant.

Gabriel asks Dorn if he had spoken with Grossberg recently.

"Ja, a few days ago. I called the bastard for my money," Dorn says, angry again. "He told me about you, you know."

"He did?"

"Ja, sure. Said he had a new business partner and that soon he would have much money and could pay me everything. I thought he was lying, but now you show up. It's good for me he was telling the truth."

Gabriel doesn't waste time trying to figure out who Grossberg's new partner would have been; he uses Dorn's moment of good feeling to pry for other information. "What kind of exotics did you get for Grossberg?" Gabriel asks, trying to sound casual.

"Anything. Cats, he mostly got. Things that make good coats, you know? Things you can't get on the market. But for you... you pay cash up front, I get you anything."

Dorn asks Gabriel if he'll need any more "exotics" soon. Gabriel stokes the dealer's greed by implying that he might. He fishes for information and learns that Grossberg mostly took exotics dead, obviously for the fur.

"But every few months, Grossberg, he wanted the whole thing, live," Dorn says. "I don't know what he did with those. I don't ask questions."

Gabriel mutters to himself, thinking of the trophies in the ritual room in the basement of the hunt club: "I think I know."

Remembering a detail from the account book, Gabriel asks how the "export" went. Dorn says it went well, all things considered. He doesn't ordinarily export animals, just imports them and he thought the request was a bit odd; but as he said, he doesn't ask questions. Gabriel casually asks where the "exports" ended up.

"Taiwan. A zoo, they said, but I don't believe it," Dorn says. "A restaurant is what I think."

Gabriel goes for broke: "Do they sell wolf meat at Taiwanese restaurants?"

"Why not?" Dorn answers immediately. "They sell tiger."

Gabriel double-checks the information he thinks he has obtained: "There were two wolves, right?"

"Ja, two. Male and female."

Gabriel asks where Dorn kept the wolves. The cage seems to be empty. Thinking himself safe, he reaches a hand through the bars and picks up some straw—where the straw had been, we can now see part of two silver zoo tags. Suddenly, Gabriel senses danger; there's a low growl and a pair of fierce, golden

eyes pierces the gloom from the back of the cage. Gabriel lowers his hand slowly and replaces the straw in a different part of the cage.

Always prepared for something or other, Gabriel pulls the package of wurst from his pocket. He unwraps it and tosses the meat to the far end of the cage. From the shadows come the sounds of eating and then quiet.

Gabriel quickly reaches his hand into the cage again and grabs the tags. He puts them in his pocket and steps back.



Die Königlich-Bayerische Hofsagdlodge, Front Hall

When Gabriel arrives at the hunt club, the rest of the members are already gathered and ready to leave on their trip.

"There you are!" booms von Glower. "Ready to go?"

"I s'pose," answers Gabriel. "I don't really have any stuff. Von Aigner said you have guns at the lodge?"

"We'll fix you up, never fear. Let's go, men."



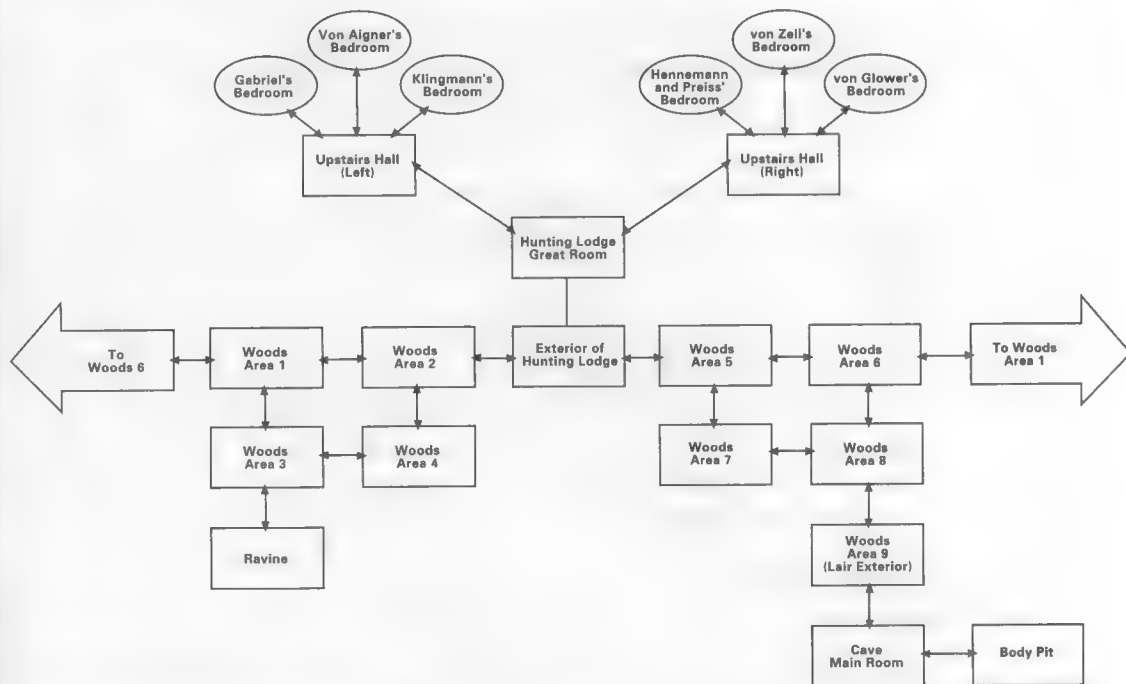
Hunting Lodge

The lodge consists of a main room with a stairway to the second floor where there is a long hallway with doors leading to private bedrooms for the guests. Outside the lodge, the grounds are extensive and continue into the woods on all sides. After arriving, the men go their separate ways and Gabriel is left alone in his bedroom.

Exploring a bit in the upstairs hallway, Gabriel runs into von Zell, who is just leaving his room. He glares at Gabriel and heads for the stairway without saying a word.



Hunting Lodge and Woods Map



Hunting Lodge, Great Room

Gabriel finds Hennemann drinking at the bar in the Great Room of the lodge. He asks Hennemann whether he is particularly close to anyone else at the club.

"I drift on the fringes, Herr Knight," Hennemann says. "You, however, seem to have gone straight to the top."

Gabriel demurs, but Hennemann tells him not to be modest. "You're the new golden boy," he says. "Why do you think von Zell bothers to hate you?"

Hennemann says he has never gotten along with von Zell. He likes von Aigner. Doktor Klingmann seems a nice enough guy. He's only recently met him since Klingmann joined the club, but he's gotten to know him pretty well. He mentions that Klingmann seems very interested in the club philosophy, which is what made him want to join in the first place. Hennemann says it is interesting that Klingmann asks a lot of questions about von Zell since it was von Zell who sponsored him at the club.

There is no fondness at all for Preiss, Gabriel quickly discovers. Hennemann says the lawyer is a "rutting swine" who has no respect for normal human decency. "He flaunts his perversion," he says.

In the conversation, Hennemann also mentions that club has a second lodge, this one in a place called Alfdorf.

Gabriel plays another hunch: "Is the club in Alfdorf close to a forest, too?"

"Not close to. In. It's in the Naturpark Schwäbisch-Fränkischer Wald," answers Hennemann.

"Of course it is," says Gabriel, remembering that the Swedish-Franconia forest was the second area in Germany where missing person incidents were unusually high.

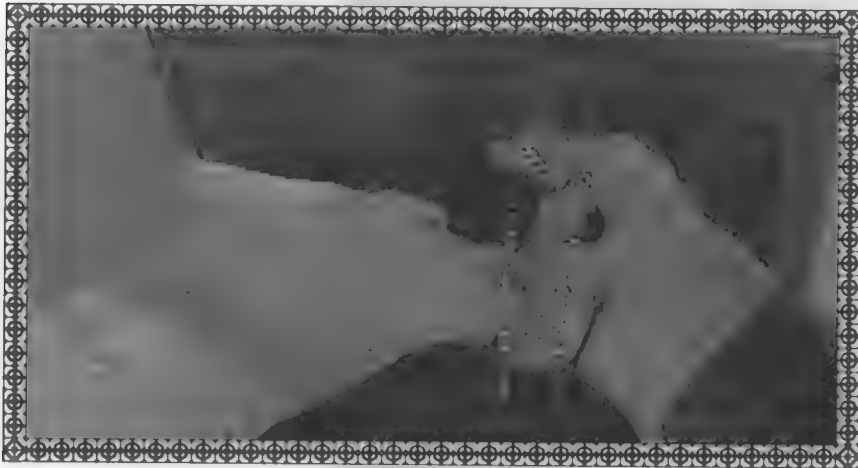


Hunting Lodge, Klingmann's Room

Gabriel enters Klingmann's room and finds him there, trying to nap. The zoo director is quite cold to Gabriel now, inviting him dryly to leave his bedroom and go somewhere else to snoop.

Instead, Gabriel walks up to the bed and dangles the Zoologischer Garten München tags he retrieved from the cage at Dorn's kennel in front of Klingmann's face. Klingmann opens his eyes fully in alarm, and shoves himself back against the headboard as though to escape.

"Hildegunde and Parsival," Gabriel says dryly. "Nice names."



Klingmann reacts in sudden astonishment and then breaks down and covers his head with his hands. Gabriel tells him not to worry. He's not going to turn him in — that is, if he will tell Gabriel what really happened.

Klingmann says he is afraid of von Zell.

"It's his fault!" Klingmann whimpers. "I only followed his instructions!

"He said he wanted to own a pair because he admired their nature as predators. He told me he would keep them in a private place, a safe place. To study."

Klingmann says von Zell came to one of his lectures about three months ago and struck up a conversation about wolves. He was very knowledgeable about the animals. "He said he admired my work," Klingmann says. "I was impressed by his knowledge...and his title.

"Then he told me about the club, and about how exclusive it was, about their philosophy. It was like a dream come true for me," Klingmann continues.

"So the wolves were your price of admission?" asks Gabriel. Klingmann nods, ashamed.

Klingmann says von Zell showed up at the zoo late one night with a second man he didn't know; Klingmann let them in through a maintenance gate. He says von Zell's accomplice gave all of the wolves drugged meat and then carted two of the unconscious wolves away. By morning, the rest of the wolves were fine. When police investigated the missing wolves they found nothing unusual.

"I thought we had gotten away with it," Klingmann says. "Then the killings started."

Gabriel realizes that Klingmann is just a stooge. "Your wolves aren't responsible," he says. "They were shipped to Taiwan. *They* never hurt anyone."

Klingmann begs Gabriel not to tell the police.

"I won't tell your dirty little secrets," Gabriel says, putting the zoo tags back in his pocket.



Hunting Lodge, Von Glower's Room

Gabriel finds von Glower in his room, writing at a desk near the window. Von Glower asks Gabriel if he needs anything, and Gabriel says no. Von Glower suggests he go out for a walk and get a feel for the land before tomorrow's hunt.



Hunting Lodge, Von Aigner's Room

When Gabriel enters von Aigner's room, he finds him enjoying a most sybaritic bath — a mug of beer and a plate of food alongside the tub. Unfazed, he invites Gabriel to sit on the bed and chat.

"Can I assume you're a fan of the club philosophy?" Gabriel asks.

"Look at me," von Aigner says. "I love to eat. I love to drink. I own a butchery and brewery, which means I love people who love to eat and drink.

"If I could make it the national religion, I would," he continues.

Gabriel casually asks von Aigner what they will be hunting in the morning. Deer, of course, says Aigner.

"It's too bad we don't have somethin' more interestin' to hunt," Gabriel says, pretending disappointment.

"What do you mean?", von Aigner answers warily.

"Well, Grossberg's death will make it difficult to get anythin' really challengin'. Leopards, lions. Things like that."



Von Aigner stares at Gabriel for a moment. He answers with a hint of a threat: "You enjoy sticking your neck out, don't you?"

"If it were me," von Aigner continues, "I wouldn't want to get on the wrong side of someone like von Zell."

Gabriel asks what von Zell has to do with Grossberg; von Aigner blusters and says, "Nothing!"

"But he knew Grossberg," Gabriel plunges on. "You asked him about Grossberg the other night. At the club."

"My what big ears you have," von Aigner says darkly.

Gabriel continues to ignore any threat that may have been intended. "You gave von Zell Grossberg's name. Why?"

"Because he asked me for it," he says.

Gabriel asks von Aigner, then, if he was the club's main contact with Grossberg. "Ja. Buying and hunting exotic animals isn't exactly legal in Germany. The others didn't want to know."

Gabriel presses a bit more. Why did von Zell want Grossberg's name? Von Aigner says he assumed that von Zell was getting too big for his britches and had intentions of starting his own club elsewhere, and wanted the exotics contact for himself.

Gabriel says that the decision to give Grossberg's name away must have been easy to make since von Aigner owed so much money to von Zell. Von Aigner is embarrassed, and furious, that Gabriel knows about his debt.

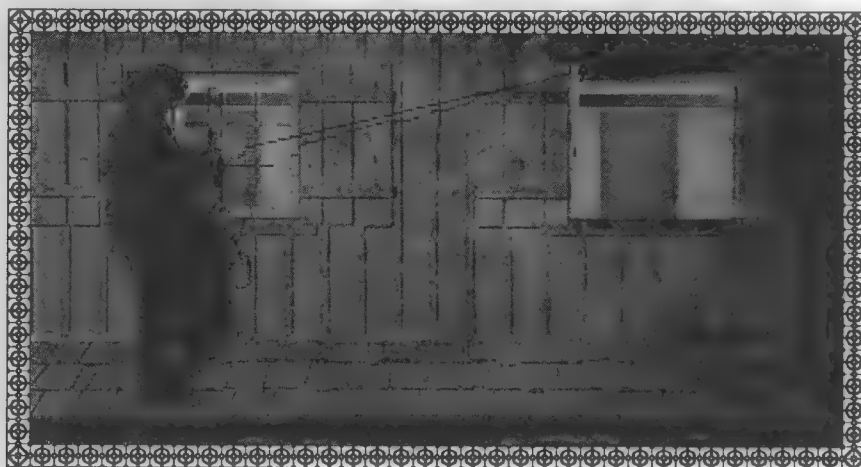


Hunting Lodge, Preiss' Room

Preiss is shut away in his bathroom when Gabriel enters. He searches the room quickly, finding only a slender black rope in the *shrank*; what strange use could Preiss have for it?



Gabriel takes the rope and uses it to swing out of the window of Preiss's room and into the room next door — von Zell's locked bedroom.



Hunting Lodge, von Zell's Room

Moving quickly, Gabriel searches von Zell's room. He finds von Zell's appointment book on a bedside table; rifling through it quickly, he finds an envelope in its back pages. He pulls a piece of paper out of the envelope and reads it.

Attached to the letter is a clipping from the Munich newspaper. The letter reads:

Baron von Zell: The newspapers say the wolves which are missing from the zoo have been up to no good. It is funny to consider that you and I know the zoo wolves cannot be guilty and that no one else knows this. I feel morally bound to tell the police, but I am a businessman and could be persuaded to go against my instinct. A measure of good faith, say 500,000 marks, could ease my conscience. I'll wait two days for a reply. Grossberg.

In the bathroom, Gabriel finds a rug. There's something odd underneath on corner of the carpet; turning it over, he sees part of a human footprint outlined in orangish mud.

Gabriel sneaks back out to Preiss' room.



The Woods Around the Hunting Lodge

Gabriel explores the grounds. He finds a stable which houses horses and gardening tools.



In the woods nearby, he finds several paw prints, edged in dried orangish mud. He measures the large size of the paw print against his own hand, just as he had done at the Huber farm; they seem to match.

Then he comes to a dense thicket of briar hedges where the earth is orangish in color; the color seems the same as the mud he found within von Zell's bathroom.

Unfortunately, he can't get through the sticky briars. Gabriel returns to the stables and picks up a pair of heavy gardening shears. He cuts through the briar hedges and pushes through to find a low cave entrance.



Cave

Gabriel crawls inside the cave. The cave is very dim, with just enough light coming through the opening to allow him to move.

Then the smell hits him, an overwhelming stench of death and decay.



Gabriel works his way into a second room, dizzy from the smell; he nearly falls into a pit. The cave is dark and he can't see into the pit, but he *bears* something. He decides to go back to the lodge and get some light.



Hunting Lodge, Great Room

Hennemann is at the bar, still drinking. Gabriel slips in and finds a small lantern in a coat *shrank*; he also picks up some matches from the fireplace.



Cave

Repulsed and nervous, Gabriel crawls back into the cave and makes his way to the edge of the stinking pit. Lighting the lantern, he looks down into it. By the lantern's dim light, he sees a pile of decomposing, partially eaten human bodies — the leavings of generations of awful depravity. Gabriel swings the lamp out a bit but is unable to see further into the gloom.

Now he is able to focus on the subtle, creepy sound he heard before. It sounds like chewing, perhaps rats gnawing on something; it's coming from outside the circle of light. Gabriel moves a bit, until the light illuminates something: it's von Zell! Naked, he is in the pit, squatting on top of the bodies and chewing on a decomposed arm.

His eyes show no recognition or human intelligence; when he realizes a light is on him, he scurries backward into the darkness.

Gabriel finally loses the battle with his stomach and retches.

He stops with his hand on an outcropping of rock that has some animal hair on it. It doesn't quite register on him, and he turns and runs from the cave.



Hunting Lodge, von Glower's Room

Back at the lodge, and not knowing who else to turn to, Gabriel goes up to von Glower's room.

One look at Gabriel's face and von Glower knows something is very wrong.

"You look like you've seen a ghost," von Glower says.

"No, I...uh. In the woods...."

Von Glower takes Gabriel's arm protectively. "Show me," he says.



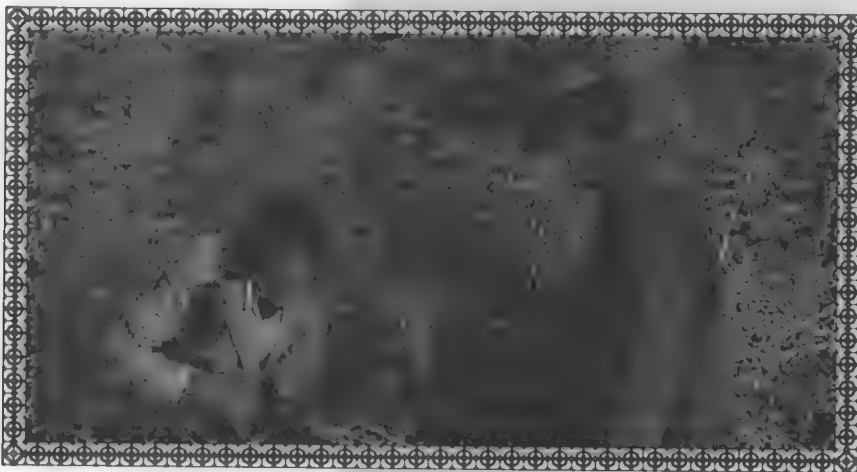
Cave

Gabriel takes von Glower into the woods; von Glower seems to have no idea what lies behind the briar bushes. Gabriel waves von Glower through but stays behind himself, not willing to go back within again.

Von Glower emerges, and his face is pale and horrified.

"Did you see him in the...the...was von Zell in there?" Gabriel sputters.

Von Glower looks startled. "Von Zell? No, I didn't see anyone. Only the bodies."



"He was in there before," says Gabriel. "Eating."

"Von Zell is a werewolf," Gabriel finally says, not quite believing he could be saying such a thing.

Gabriel tells von Glower all he knows. Von Zell, he says, must have been killing this way for some time, using the woods for cover at this lodge and at the club's other lodge in Alldorf.

"The victims are reported missing since no bodies are ever found," says Gabriel. He's also careful not to let himself be seen in wolf form.

"But then something changed. I don't know why," Gabriel continues. "He cooked up a plan to kidnap some wolves from the zoo — wolves that public mutilations could be blamed on."

Gabriel says that Klingmann helped von Zell kidnap the wolves in return for sponsorship at the club. Von Zell then needed a way to get rid of the wolves, so he used his financial hold on von Aigner to get the name of the club's black market animal dealer, Grossberg. Von Zell contacted Grossberg, had him pick up the wolves, and Grossberg, in turn used Dorn to export the wolves to Taiwan.

"But Grossberg got greedy," Gabriel says. "When he read of the wolf killings in the newspaper, he tried to blackmail von Zell. Von Zell killed him."

Von Glower listens to the recitation with growing anger; he says he knew von Zell was deeply disturbed, but this is incredible. Gabriel says he knows the police official in charge of the wolf mutilation case, but von Glower says he has a better way.

"The police would never believe us," says von Glower. "Nothing in their mentality prepares them for something like this. Besides, I'm responsible for von Zell. I knew the philosophy was powerful, but I never realized that someone could take it to such a hideous conclusion."



"I helped create this," says von Glower, determination in his voice. "I must stop it." He looks at Gabriel intensely. "With your help, that is."

Von Glower says that he and Gabriel should hunt and kill von Zell themselves, that very night. He tells Gabriel to meet him at the stables. At midnight, of course.



Hunting Lodge, Night at The Stables

The stable is lit by a few lanterns. Gabriel is not happy to see the horses; "We don't ride much in the States," he says, nervously. He's relieved when von Glower tells him they will not be taking the horses out at night. He asks von Glower, hopefully, whether he has a plan.

Von Glower examines the load in his gun. "We need to corner him. The best spot is the ravine," von Glower says. He offers a rifle to Gabriel, who almost takes it, but then refuses as he puts a hand on the talisman under his shirt. "I'd better run defense," Gabriel says, realizing that the gun would only hamper his use of the more traditional family weapon.



"I'm sure you have your own methods," von Glower says. "But if I were you, I would stay close...to the gun."



The Woods Around the Hunting Lodge

As they move out into the woods, von Glower stops to put something into his ears. Gabriel starts to say something, but just then he hears a noise to his right. He spins to look.

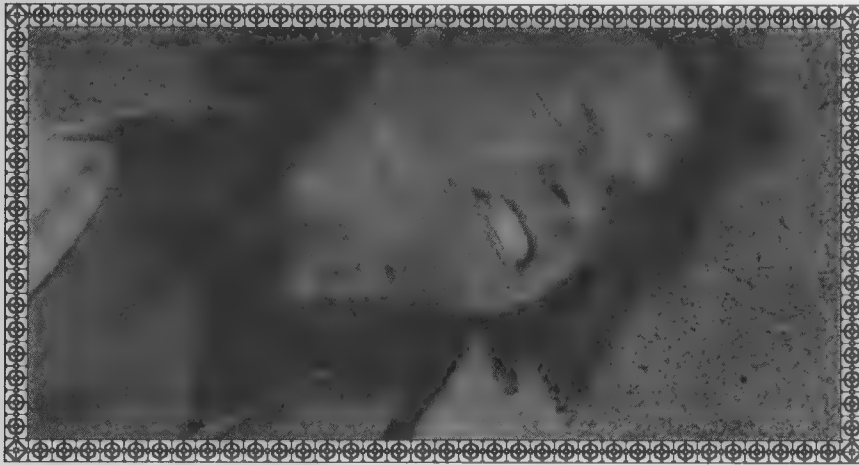
Thinking von Glower is right behind him, he steps into the brush. When he turns around, though, von Glower is nowhere to be seen. His situation dawns on him: He's alone in the dark woods with a werewolf on the prowl—and no gun.

He calls to von Glower, but his calls are answered only by a horrible howl.

Gabriel wanders in the woods around the lodge. He hears the chilling howl of a wolf. He puts his hand on the Ritter talisman around his neck and holds it out from the chain like a weapon.

He has the feeling that something is tracking him — suddenly the wolf appears, ready to attack.

Gabriel holds up the talisman to ward it off; the animal snarls at the medallion but slinks away. Gabriel uses the talisman to herd the wolf, as von Glower had suggested, toward the ravine.



When Gabriel reaches the ravine, the wolf is nowhere to be seen. Suddenly it jumps from the hillock onto Gabriel, knocking him forward; the talisman falls from his hand.

The wolf sinks its teeth into Gabriel's leg. Gabriel tries to grab the talisman, but it falls into the darkness and out of reach. In fury, Gabriel punches the wolf hard in the snout. The wolf, startled but not really hurt, backs off for a moment.

The wolf circles back for another lunge. Fortunately, von Glower shows up with his gun. Gabriel looks at von Glower and the wolf, waiting for von Glower to help him. "Shoot! Kill it!" yells Gabriel.

Instead, Gabriel, von Glower, and the reddish-brown wolf look at each other without moving. Von Glower registers Gabriel's wound and shouts to him: "You must do it." He throws his gun to Gabriel — he almost misses it and it heads toward the ravine, but Gabriel's fingers close onto it at the last second.

The wolf snarls in rage and prepares for an all-or-nothing lunge at Gabriel. As it leaps, Gabriel fires the gun and hits the wolf in mid-air. It falls to the ground; the body spasms once, then lays still.



Ravine

Gabriel stares at the wolf, the gun still in his hand.

The dead wolf slowly reverts back to von Zell's naked corpse.

Gabriel, disgusted by the carnage, suddenly finds himself wobbling and then on the ground; his head is spinning. Von Glower bends over his leg.

"It's the wound," says von Glower. "We need to clean it."

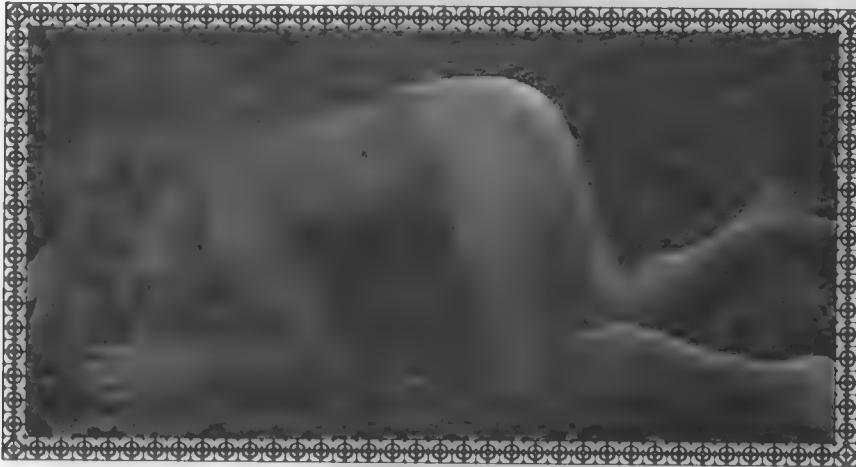
Gabriel looks down at himself blankly, then realizes he *had* been bitten. He understands in a moment of panic what it meant.

"Wait a minute," Gabriel says, replaying the recent events in his mind. "I shot him."

He looks up at von Glower with gratitude: "You *made* me shoot him. I'm OK. Thank god you made me shoot him."

Von Glower smiles sadly, then removes his scarf and holds it to Gabriel's leg. He says that he thinks Gabriel has had enough for one hunting trip; he says he'll take him back to Munich in the morning.

Gabriel leans on von Glower as they walk off; he turns to look back at von Zell's body one last time.



Interview with Marcelle Gravel, Costumer

Choosing the costumes for a complex story like *The Beast Within*, which moves back and forth between the modern day and the elegant German court of the 19th century, is complex enough, but costumer Marcelle Gravel also had to deal with some knotty technical issues because of the use of the blue screen technology.

In this film, I'm told, Gabriel Knight meets Keanu Reeves and Michelle Pfeiffer — or at least meets some of the clothing they wore. How did that happen?

We rented some costumes that cost fortunes to build. We got Dracula's cape and the hats Anthony Hopkins wore, and Keanu Reeve's stuff. We mix and match so it doesn't look exactly the way it did in *Dracula*. We also got some dresses from Michelle Pfeiffer's *Age of Innocence*.

Most of it was used in the dream sequence for Ludwig — Ludwig in the sleigh ride at night.

Your experience includes working with *Cirque du Soleil*. That has to be one of the weirder assignments for a costumer.

I was a costumer for four years and a designer for two years. I designed for shows that went to Japan, Switzerland, London, and France.

It is weird...to go back to reality after that. I come here and I say, "Let's put a mask on those people. Let's do this and let's do that, and they say, 'come on!'" They don't want to go that far.



We still have the opera, which is going to be very cool. I am going to be able to use a mask and be able to go a little further in costumes.

Is there anything special you have to do to accommodate the blue screen technology?

It is awful. There are a lot of limitations in terms of colors. [We can't use] anything that is close to blue or anything white that can reflect the blue, or any green that has a little blue in it. Sometimes black doesn't work because when it gets wrinkled, it reflects.

So the wardrobe has to be very safe. Gabriel was supposed to be wearing a black jacket, a white T-shirt, and blue jeans — an American uniform. It is James Dean, Marlon Brando, all those people. And when I started Gabriel, I can't use black, I can't use white, I can't use blue. So what am I going to do to create that effect?

He ended up wearing green. Since he's got the red hair, I think the green has a good effect on him.

Interview with Jerry Shaw, Programmer

Across the road from the studio where the actors act and the director directs, around the corner from where the electronic artists merge photographic backgrounds to video images, and down the hall from where Jane Jensen imagines new plot twists, Jerry Shaw sits in front of a computer console and stitches it all together with the computer game engine that lies beneath it all.

What's the first thing you do when you sit down to program an immense and ground-breaking game like *The Beast Within*?

The first step is to look around at previous games to see what code you can steal because that saves a lot of time.

But isn't this game very different from *Sins of the Fathers* — the original *Gabriel Knight* game?

Yes. But you would be surprised how much code is somewhat similar. The general underlying system is pretty similar.

We were fortunate because *Phantasmagoria* came out. Sierra developed a lot of what we needed for that game...and we were able to build on that. Instead of a two-year game cycle like *Phantasmagoria* had, we had a much shorter one. And hopefully we avoided a lot of the mistakes they made.

OK, when I start up *The Beast Within*, what is going on beneath the surface of whatever I see on the screen?

The graphics system is the lowest level system. When you tell it to put up a picture, it puts up a picture. When you tell it to play a movie, it plays a movie. When you tell it to animate a character, it goes out and manipulates the bitmaps to animate the character.

At my level of programming, we program the objects. I don't have to worry about telling [the game] to update this bitmap and this area or something. I just tell [the graphics system] that this character needs to move from here to there, and I supply the information about what file to use.

Let's get specific: Gabriel comes to a locked door with a key in his pocket. What happens?

The door, in object-oriented terminology, is an object. You have to write the code that says, "When the key gets clicked on you, open."

How does the program know you have the key or that the door is closed?

We have tons of "flags" that are set. I think Jane's games tend to have a lot of details that need to be remembered. Otherwise it won't appear real to the player: The player will do something and then come back later, and it will seem like the game doesn't remember that they did it.

And then there is the "movie" side of *The Beast Within*, a great deal of video elements that need to be integrated into the game.

We tell the graphics system to play a movie, and which movie...and where to position it on the screen.

The code is the smallest part of the game now. The movies are huge.

You have a game that spreads across six discs of more than 600MB apiece. Is the game distributed across the discs?

In this game, very little will be repeated. Unlike *Phantasmagoria*, where they have to repeat a lot of stuff from disk to disk, this game has been designed so that basically you can revisit places, but you won't see the same scenes over and over again. Each chapter or each disk is going to have its own scenes so that once you go to another disk, there is going to be very little duplicated.

On behalf of the techies out there, what computer language are you writing in?

We're writing in SCI, which is a proprietary language. You won't find it anywhere but at Sierra. It was created about seven years ago and has been updated a lot since. It is a combination of C++ and RISP and Smalltalk, so it is an object-oriented, very modern language.

Chapter 6

THE MIRACLE AND THE OPERA

Part 1: The Miracle

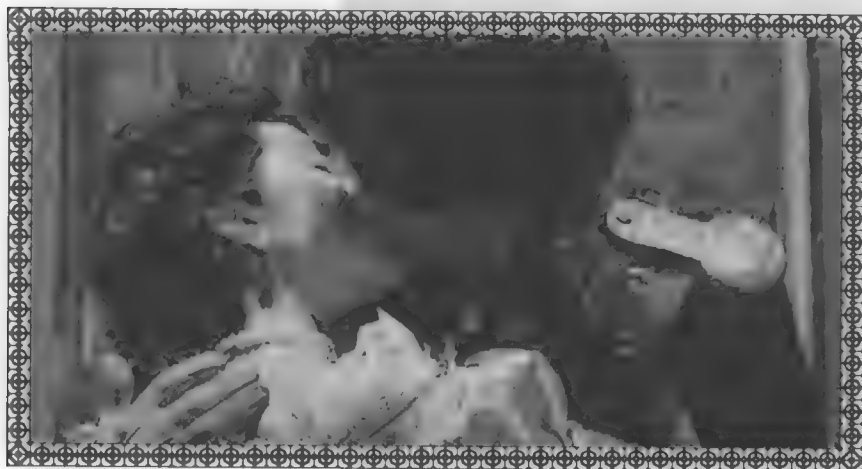


Grace, dressed in a formal gown, is standing in a ballroom staring at a portrait of King Ludwig II. Suddenly, she finds herself not in front of a portrait but before Ludwig himself. He is dressed as he was in the painting.

Ludwig looks at Grace intensely, then gives her a deep, romantic kiss. Then it isn't *Ludwig* who is kissing *Grace*, but instead it's *Gabriel*.

Gabriel looks up from Grace, a dreamy expression on his face. Something over her shoulder catches his eye.

Now we see the room from Gabriel's point of view. Ludwig stands in an archway across the room. He's looking sadly at Gabriel and Grace; he raises an arm and points toward and past Gabriel.



Gabriel turns to look over his shoulder to see what Ludwig is pointing at; opposite Ludwig's position is another archway, only this one contains a full mirror.

In the mirror, Gabriel sees the reflection of Grace, as if she were in the middle of the room. Standing next to her is not Gabriel, but a huge gray wolf. Beyond them is Ludwig, still pointing.

Gabriel looks away from the mirror in horror, then down at Grace as if seeking confirmation. She only smiles at him sweetly and whispers, "Beware the Black Wolf."

Huber Farm

Gabriel is doubled up on the couch at the Huber Farm, tossing and turning in illness. In his tortured dream he goes over many of the most important moments in the investigation.

He hears Kriminalkommissar Leber saying "...two wolves missing from the zoo."

He recalls vomiting near the outcropping in the cave.

Now he sees himself back at the Huber Farm picking up some wolf hair; they are clearly reddish-brown in color.

The wolf von Zell is illuminated in the moonlight at the ravine, his hair reddish-brown.

Now we see von Glower's face in the moonlight at the ravine. His hair and eyes are black.

There's a closeup of Gabriel's hand on the outcropping in the cave again; near his hand is a dusting of animal hair; the hair is black.

We see von Glower exiting the lair, his face pale. His mouth opens, but what he says is different from what Gabriel remembers; this time he says: "An Alpha werewolf cannot harm a Beta of his making with his own hand."

Von Glower throws the gun to Gabriel to shoot von Zell. "You must do it."

Gabriel is alone in the woods, calling to von Glower, who doesn't hear him. He recalls the terrible howling in the woods that night.

Then Gabriel sees von Glower in the woods. For the first time, he realizes what von Glower had placed in his ears — they were ear plugs. Gabriel can hear the howling of the red-brown wolves...but apparently von Glower could not afford to.

Gabriel wakes up from his flashback dream in a sweat, yelling an anguished denial. Crippled by a tremendous cramp, he doubles up and screams in pain. His skin deathly pale, he looks very ill. When he attempts to get up from the sofa, he falls to the floor.

The curtains of the farmhouse are open and a full moon makes the world outside glow.

He rubs his arms, teeth chattering in a deep chill. Feeling something odd, he looks down and in horror realizes that the skin on his arms and legs is changing - darkening, coarsening, *rippling*. He screams in revulsion and horror again as he realizes that *he is a werewolf*. He collapses to the floor again in a wrack of pain.

An apparition steps from the shadows of the room. It is Ludwig II; he moves silently to Gabriel's side and squats down near him. Gabriel looks up at him in utter bewilderment but is in too much pain to move. Ludwig points to his own eyes sadly, and then off into the shadows as if to say "*watch*."

Neuschwanstein Castle, 1886

King Ludwig is looking out the window of his bedroom anxiously. He checks his watch and then looks back out to see horses in the distance. He turns from the window, terrified and anxious.

Ludwig opens a locked cabinet in the study and removes three vellum rolls, each tied with a ribbon. He looks around in terror, then he leaves the room.



In the grotto of the castle, Ludwig strikes a section of the wall with the flat of his hand. A piece of the wall pops open, revealing a secret niche. Ludwig hides one of the rolls in the opening and then closes it, looking around to make sure he has not been seen.

Back in the bedroom, Ludwig opens a second secret niche in the wall here and hides another roll.

He moves to the singer's hall where he opens a secret niche near the baseboard and hides the third roll.

Ludwig hurries into the chapel. On the altar is Wagner's crystal diagram. Ludwig kneels in front of the Madonna. He looks at her imploringly and offers a silent prayer. He takes the diagram, obviously terrified and in a hurry.

And then finally, Ludwig hurries to the tower door. In one hand he holds the diagram from the altar. In the other is the key to the tower. He reaches the door and begins to unlock it; rough hands grab him from behind. He turns to face his physician, Dr. Gudden, and the men come to arrest him. Ludwig's face crumples in resignation, but he manages to secretly hide the diagram under his jacket.

Seeshaupt, 1886

The procession carrying the king to his imprisonment has stopped to rest the horses in a small town square. Ludwig waits in the carriage, looking deadly pale and grimly resigned.

Frau Vogel, the postmistress, approaches with a glass of water. He takes it from her, looking around to see if they're being watched, then motions her forward. She leans in.



He whispers in her ear, and then passes her the diagram. We hear the words loudly and clearly: "Tell her to put this with my heart at Altötting."

Starnberger See, 1886

We are looking from the lake towards the bank. Dr. Gudden, fully dressed, lies a few feet from the shore, face down in the water.

Ludwig is wading in, determinedly. His coat and shoes are left behind on the bank. His face is resolute, the face of a trapped animal; he is carrying in his hand a locket. Waist deep into the water, he pauses to look at it one more time, and then he casts it away with a look of mixed love and revulsion. He continues deeper into the water.

As the locket sinks into the water, we see it up close for the first time. Inside is a picture of a familiar face: It is von Glower.

Huber Farm

The ghost of Ludwig has disappeared. Gabriel is left on the floor, alone with the startling revelation he has received.

He sobs in denial and frustration, even as his body is still racked with pain.

We hear the door to the house open, and we hear footsteps. Grace's voice screams out his name; Gabriel cries a warning to get out and not come near him.

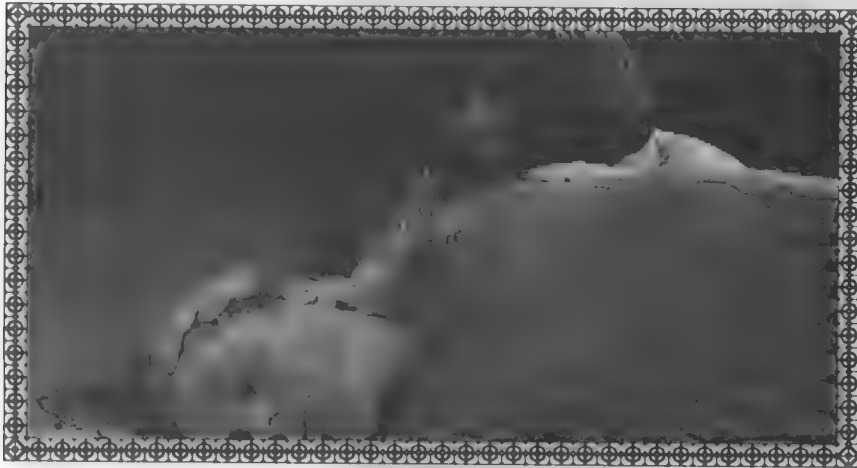
But Grace is not about to abandon him no., She tells him soothingly, "It's all right, I'm here."



Rittersberg Rathaus Dungeon

Grace is alone in the dungeon with Gabriel, who is lying on the cot with his face to the wall.

As they sit in silence, a pigeon lands just outside the barred window and seems to look in at Gabriel.



Gabriel asks Grace how she found him. Grace says that the entitlement deed she ordered had come in. It included some very important information: It seems that Paul Cowden, Bismarck's associate, had taken a new name with his title.

Cowden, also known as the "Black Wolf," had renamed himself Baron von Glower.

Grace said she recalled Gabriel mentioning von Glower in one of his letters and knew then that he was in trouble. She said she and the Smiths threatened Werner Huber with bodily harm unless he gave them the address.

"Yeah, well, unfortunately your cavalry arrived too late this time," Gabriel says bitterly.

Grace reacts with a flash of anger: "Well if you hadn't been such an idiot, refusing to tell me where you were, I might have been able to save your little butt days ago!"

Gabriel answers in kind: "Maybe I'd rather have it chewed off than have to deal with your gloating again, did you ever think of that?"

It's almost like old times, but Grace forces herself to calm down, knowing Gabriel is sick. "We've got to deal with things the way they are," she says calmly. "Do you remember what you kept talking about on the way over here? That vision of Ludwig?"

"Believe it or not, I think it might help us out," Grace continues. "I'm going to go check on some things. Mr. Smith will watch over you, OK?"

"Yeah. Whatever," Gabriel says sullenly.

Gabriel is more than depressed about his fate. How could he have failed his task so utterly? He looks at Grace darkly and refuses to believe that there is any way out of his awful situation. He turns his back to her and stares blankly at the dungeon wall.



Rittersberg Town Square

At the post office window, Grace picks up a letter addressed to Gabriel; it bears a return address in Munich. She decides to open it herself. As she suspected, it is from von Glower.

Gabriel. I know you are very ill right now. The change is always painful. I went through it myself when I was only twelve, and I did not even know what was happening to me. I'm sorry I am not there to help you, but I have a pretty clear sense that you would not welcome my presence. You are safe in Rittersberg. For now, that is enough. Let me speak then, of the future.

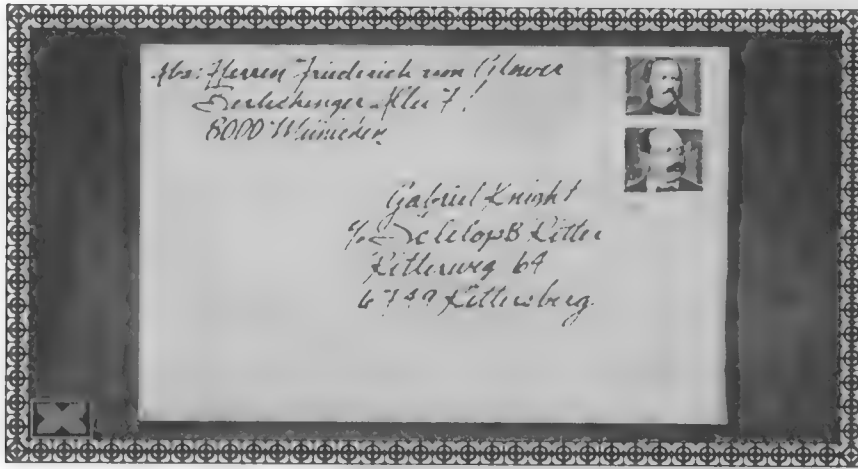
You hate me now. I know this. But I have some hope that by the pass of the second moon, when the sickness wanes and the blood has inflamed the greater part of you, you will see things differently. You will need me then and, I think, you will *want* me then.

It is for hope of this that I did not have you destroyed the night you were bitten by von Zell. I could have. You were passed out for hours at the lodge. It would have been a simple thing to wake the men, show them von Zell's corpse, and make up a story that would enrage them enough to kill you. I did not. Let that be proof of my true desire for friendship with you.

I have desired companionship for more years than you have lived. I have even, very rarely, taken the risk and Changed others. But the Blood was always too much for the brain, and my Chosen One ended up dead. Or mad.

That is why I started the hunt club. It was my idea that if I could first indoctrinate men's minds to the religion of tooth and claw, that they then might be prepared for the Change.

As you have seen, it did not work. Von Zell was the best of the lot. If he had turned out well, I would have taken the others, but there's no point in even trying with them now.



But you are different. You're a Ritter. Your blood is *already* supernatural. Yes, I know of your family. I have studied much over these long years. When we met, I felt somehow that you would not be destroyed by the Gift. You have an enormous streak of the beast in you and you are innately strong in the Occult. You will be powerful and beautiful in the Change, I am sure of it. I did not intend for it to happen so soon and in such a way, but perhaps fate has its own reason.

But how confused *you* must be. You may feel I used you to dispose of von Zell. I did. He had to be taken care of and you obligingly showed up. What was I to do? I am too old not to have learned at least this much about the light — you cannot shut it out. Better to let it in and let it simply dim to adjust to the relative brightness *inside*.

Think well on these things as your body adjusts. Think about meeting me in Munich in two months' time. We can leave Germany if you wish and go anywhere you like. I will teach you how to hunt, how to live safe and well. You can feel the night wind on your face, taste the heartbeat of the kill beneath your jaws. It is glorious — much more so than the priestly life the Schattenjäger offers.

Don't confuse yourself with ideas of good and evil. Nature shows us that there are no such distinctions. You and I both inherited something from our fathers. Is your legacy any less of a curse of blessing than mine? Join me.

Yours — Friederich

Grace is horrified by the letter. She's afraid that Gabriel will be swayed to join von Glower, and she decides not to show it to him.

There's one more item in the envelope: Von Glower has found Gabriel's talisman near the ravine in the woods and sent it along.



Gasthof Goldener Löwe

Grace discusses Gabriel's condition with a worried Mrs. Smith. Gabriel seems awfully sick, says Grace.

"Of course he does," Mrs. Smith answers with sympathy. "His body is fighting that blood something fierce!"



Grace and Mrs. Smith discuss von Glower and his letter.

Grace figures that Friedrich von Glower is actually the same man Ludwig knew as Paul Gowden. Because he is immortal, von Glower has to leave Germany every 30 to 40 years or so and return as his own "son" to launch what seems to be a new generation.

She takes one more logical leap: von Glower must actually be Baron von Ralick's son.

Mrs. Smith tells Grace that she must give von Glower's letter to Gabriel — he must make his own choice, she says. Grace says she will, but she clearly is lying.

Grace wonders if it is really necessary to keep Gabriel locked up in the dungeon; it seems so cruel.

"I know he looks pitiful," Mrs. Smith says, "but believe me, he'll be more at ease knowing he's locked up in there and can't harm anyone if he does...change, than he would be lying in comfort somewhere else.

"And he must be protected from himself, mustn't he?" she continues. "His only chance now is the destruction of his maker. But if Gabriel tastes human blood before then, even that won't matter."

"I know," Grace answers.

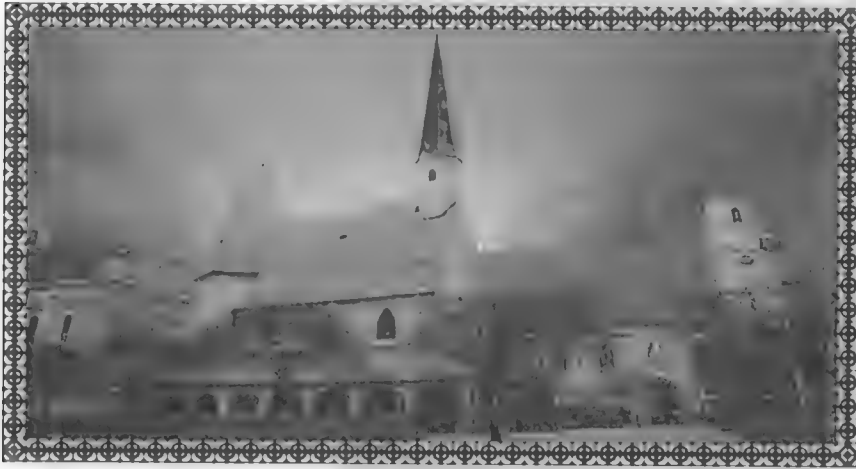
Grace takes a breakfast roll from a table, putting it in her pocket for emergency rations.

Finally, Grace and Mrs. Smith discuss their plan. The Smiths will watch over Gabriel, keeping him safe from himself and others in the dungeon. Grace will go find the opera acts and the crystal diagram.



Altötting

The pilgrimage church is at the center of a square; around the outskirts are religious icon shops and larger, fancier churches built on the sacred ground.



The pilgrimage church is quite small, and at first glance, rather unimpressive. However, its exterior is ringed by a covered walkway, and here the power of the place can be felt. All along the walls of the church and the ceiling of the walkway are unusual plaques and pictures. They are signed and dated testaments to miracles ascribed to the Black Madonna of Altötting. There are pictures that show children being run over by tractors, photos of car accidents, and even pictures of U.S. planes bombing the German landscape during World War II.

Each plaque is signed and dated, and each bears the inscription, "*Maria hat geholfen.*" ("Maria has helped.")

Nearby the plaques is a pile of braces, crutches, false limbs, and other items left behind as testimony to miracles. There's a mixture of hope and the smell of illness and death about the place.

Outside the chapel is a glass case with votive gifts, including silver charms and pendants of limbs and hearts and other symbols of illness and cure.

Grace cannot enter the shrine itself because a service is in progress, but she finds a small office in the back of the chapel and meets the priest there.

She tries several times to ask the priest about Ludwig's heart.

"*Das herz von Ludwig der zweite von Bayern? Habie Sie das herz in die kirche?*" ("The heart of Ludwig II of Bavaria? Do you have the heart in the church?")

The priest looks at her in confusion but does not speak.

Grace tries again. Tapping her own chest, she says: "*Das herz. Herz.*" ("The heart. Heart.")

The priest's face lights up, and he nods. He points to his leg, and his chest and looks at Grace with sympathy.

"No. Not my heart," says Grace. "I'm not sick."

The priest holds up a hand to ask Grace to wait, and limps to the counter; he picks up a card from a stack on the table and limps back to Grace to hand it to her.

The card reads: "If you have a special prayer to make or wish to place a penitence offering, I can lead you to the shrine."

Before Grace leaves, she sees a donations basket with small vials of "Madonna" water from the miracle spring. Grace takes a vial and leaves a donation.



Neuschwanstein

Grace goes back to Ludwig's castle with the intent of opening the panels Gabriel described to her from his revelatory dream.

There are two guards in the bedroom area; one patrols the bedroom and the entry hall, and the other the bedroom and the living room. One of them is always in the room.

Grace notices a tour group of a mother and a small child; she waits until they have left the living room and then pours the Madonna water from Altötting on the upholstery of one of the chairs. Calling over one of the guards, she claims the child made a mess there. Horrified, the guard runs out to get some towels.





Now that one guard is off her post, Grace waits until the other goes into the entry hall on his rounds. She opens the secret niche in the bedroom and removes the scroll of the opera she finds there.

In the Grotto, there is only one guard who strolls in and out to an adjacent room; when he's out, Grace opens the second secret panel and takes another scroll.

The situation in the singer's hall is a more difficult one; the guard is permanently in the room. Distracting him will require a bit more creativity. She leaves the castle.



Rittersberg

Grace returns to the Schloss Ritter castle and takes a pillowcase from the bed.

Then she heads for the Rathaus Dungeon. Grace pulls out the hard roll she had put away from breakfast, and begins tearing off pieces; she puts them on the inside ledge of the window to lure the bird in. She pulls out the pillowcase and gently brings it down over the bird; the pigeon barely reacts as it is captured. Grace tucks the bird gently inside her coat front.



Neuschwanstein, Singer's Hall

Grace releases the dove into a hallway adjacent to the singers' hall in the castle. The guard runs out to chase after it, and Grace opens the secret panel and removes the last opera scroll.





Rittersberg

Back in Rittersberg, Grace decides she wants to take an offering when she returns to Altötting. She remembers that Gerde left a votive gift, a heart pendant, on Wolfgang's coffin in St. Georg's Church. She goes to the church and looks at the mourning heart on Wolfgang's coffin before returning to Schloss Ritter.

"I have something to ask you," Grace tells Gerde with discomfort when she arrives. "It's really awful.

"If I paid you to have another one made," Grace continues, "do you think I could take the one at St. Georg?"

Gerde is shocked at first, but she realizes the import of the request: "It's for Gabriel, isn't it?" Grace nods.

"Take it," she says. "Wolfgang will understand."



Altötting

By the time Grace returns to Altötting, the sky is overcast with storm clouds and the wind is gusting. The service is over, though. Grace shows the card to the priest and is taken into the shrine.

Within the inner shrine of the chapel is the Black Madonna itself, displayed in an elaborate silver and gold niche that glitters in the light of hundreds of candles.

The priest motions to Grace that she should pray at the altar. On a small table near the altar is a basket for votive gifts. The priest, who thinks Grace is shy, motions that he will pray with her and he kneels at the altar.

Grace looks around the shrine. On the right side is a large wooden exit door leading to the walkway; it is bolted from the inside. Set high up into the back wall is a group of niches which contain the silver heart urns of the Wittelsbacher rulers. She recognizes Ludwig's from the pictures at Herrenchiemsee; she can't imagine how she is going to get into those urns and feels somewhat sacrilegious to even think about it.

And then she looks up at the Black Madonna, which is dressed in golden raiment; the statue bears a beautiful, enigmatic smile, like the Mona Lisa. Grace decides to ask the Madonna for help.

Grace kneels and places the silver heart in the gift basket. She silently tells the Madonna what she's trying to do — for Gabriel's sake, and Ludwig's. "I think you know why I'm here," Grace prays. "I apologize for even thinking of violating your shrine, but you know I need to get what's inside Ludwig's urn. I think you *want* me to help him, and Gabriel.

"Gabriel may be egotistical and selfish," she continues, "but he's got a good heart. I *think*. Anyway, he doesn't deserve this curse. Help me help both of them. Please."

The shrine suddenly gets very still, but the wind outside picks up to a loud howl. Next to her, one of the large candles suddenly goes out without a trace of wind or other explanation. Grace looks at the candle in wonder, and then up at the Madonna. She gets an idea: standing, carefully, she edges over to the exterior door and opens it while no one else is looking.



Wind whips into the chapel, extinguishing all the candles in a gust, throwing the room into total darkness. Grace can hear someone saying in German not to panic and can hear movements and rustling. "*Blieben Sie ruhig!*" says a man's voice. "*Wir schalten die Lichter gleich wieder an.*" ("Just stay still! We'll get the lights on in a minute.")

In the dark, Grace stumbles forward to where she remembers a chair against the wall. She moves the chair a few feet until it is directly beneath where she remembers the urn niche to be. Standing on the chair, she reaches up and pulls down Ludwig's heart urn; it is surprisingly heavy. Holding it under her arm, she opens the lid and reaches in to pull out a sheet of heavy rolled paper. Putting the roll in her pocket, she closes the urn and places it back in the niche. Grace climbs down shakily and returns to the altar.



Grace has just returned to her position at the altar when the outside door slams shut and a match is lit. Someone begins relighting the candles of the shrine, and the darkness subsides.

At the altar, Grace looks up at the Madonna and gives her thanks. The priest next to Grace looks over and smiles at her kindly, as if to ask if Grace has made

her prayer. She thanks the priest and leaves the shrine. The priest watches her go; he senses something important has happened, but he doesn't know what it is.

Grace takes the opera acts to the Wagner Museum and shows them to Georg.

Munich, Two Months Later

We see a red velvet pillow bearing formal invitations to the "opening gala surprise performance" of the Summer Munich opera festival. One is issued to Baron Friedrich von Glower and one to Kriminalkommissar Leber.

Part 2: The Opera



Wittelsbacher Theater, Foyer

The foyer is decorated for the performance that night. The sign in the lobby announces the production as, "*Der Fluch des Engelhart*." There are photos of the conductors, Georg and Claus Immerding. Claus is Georg's brother and conductor of the Munich opera.

A stack of programs lies on a table near the auditorium doors. Grace takes one. The program contains a brief outline of the opera's story in both German and English:

"Der Fluch des Engelhart"
("The Curse of Engelhart")
by Richard Wagner

Act 1

Many years ago in a small German village, there lived a young man named Engelhart. Engelhart was a lowly blacksmith's apprentice. He was fair of face, but by nature gentle and shy. Being orphaned, and having lived with the blacksmith in virtual slavery since his parents died, Engelhart had nothing in the world to claim as his own. Nothing, that is, but an amazing talent. For ten years, the beautiful and much-desired wares that had passed for the blacksmith's own had actually been produced by Engelhart. The blacksmith, a greedy and vain man, was determined to keep this a secret. He forbade Engelhart to ever work the metal in front of another soul — on pain of death. But the blacksmith's ingratitude went further still. He was so plagued with envy of Engelhart's talents that he treated Engelhart like a lazy and worthless dog. The other villagers, assuming that the blacksmith's behavior towards Engelhart must be deserved, followed suit.

Now in the same town there lived a rich Baron. The Baron maintained a patronly and righteous face with the villagers, but it was rumored that he was actually unspeakably cruel and wicked. There was also a young maiden, Hildegunde, who was lovely and good-hearted. Hildegunde was the only one who took pity on Engelhart and was kind to him. Engelhart loved Hildegunde madly, but was too shy and too penniless to even speak of it. In the first act, we learn that Hildegunde's parents, blinded by prospective fortune, have betrothed her to the Baron. When Hildegunde learns of this, she is terrified and protests that the Baron is reputed to be evil, but her parents brush this off as "jealous rumors" and demand her obedience. Poor Hildegunde is too good to defy her parent's wishes, and so she reluctantly agrees.

The Baron, with great public ceremony, sends Hildegunde a betrothal gift of a silver jewelry box. But the jewelry box is accidentally ruined when Hildegunde — overcome by her fear and anger at the betrothal — casts the jewelry box into the fire. She is immediately remorseful and pulls it out, but it is too late. The delicate silver has been badly marred. Hildegunde is horrified and fears for her life when she sees the damage. She is afraid the blacksmith would report the damage to the Baron, so she approaches Engelhart and begs him to help her. Engelhart thinks of his master's warning, but determines to disregard it for Hildegunde's sake. He melts down the silver and constructs another box even more beautiful than the first. When Hildegunde sees his great artistic skill, she falls in love with him. The two come together in a song of love. But their bliss is momentary. What about the betrothal? The young couple, knowing the Baron will never relinquish his claim, decide to run away.



Act 2

The Baron learns of Hildegunde and Engelhart's disappearance. He is so furious that he hires hunters to track the pair down. Hildegunde and Engelhart are found and arrested. In a public trial, Hildegunde pleads their case in a stirring aria. She tells the townspeople of Engelhart's great skill and his mistreatment by the blacksmith. She tells them Engelhart is good and kind. The blacksmith should be turned out for his evils and Engelhart given the shop. Then she and Engelhart can marry and live in peace with their neighbors. Her parents chose a groom for her, but she begs to be allowed her own choice.

It is then the Baron's turn to speak. He declares that he has been terribly injured — a victim of a wayward girl. His marriage claim was first and there can be no other! He implies that if the villagers do not help him "make it right," that he will remove his aid from the village coffers. Then the Baron turns to Engelhart. By the rights of the injured, the Baron announces, he is empowered to set a curse. The Baron curses Engelhart with a terrible and ancient malady — that whenever the moon shines in the night, Engelhart will become a marauding wolf. The village is terrified of wolves, and has been plagued for many years by a local renegade wolf which has taken the lives of many children. The Baron further declares that, because he is merciful, he will still marry Hildegunde, but not until she renounces Engelhart with her own words. Until she does, he will keep her "safe" from further shame by locking her up in a small room at the top of his house.

The villagers naturally side with the Baron. Hildegunde goes to her prison and Engelhart does indeed become a wolf at night. At first, Engelhart is hated and feared by the villagers. They make the sign of the evil eye at him, and will not tolerate his presence in town. But soon rumors start to circulate about Engelhart the wolf. It seems he is always careful not to harm any human being, but hunts instead the beasts of the woods. In fact, he even does some good for the village. He scares away bandits and he keeps the renegade wolf at bay. No more children or livestock are lost to the fangs of the night. Engelhart's kindness shines through even the dire nature of the curse. The villagers begin to respect him just a little. Hildegunde, meanwhile, still loves Engelhart just as much as ever, whatever curse he may be under, and whatever acts that curse might force him to commit. When she hears of Engelhart's successful mastery of the curse, she dedicates herself to him forever.

Hildegunde tells the Baron she will never renounce Engelhart. The Baron's plan collapses. Instead of taking Engelhart's dignity, he's only enhanced it. He flies into a rage. He tells Hildegunde that he will marry her anyway, and on the morrow at that. She will become his wife or he will see to it that her parents lives are forfeit!



Act 3

The final act begins with the wedding feast of Hildegunde and the Baron. Hildegunde has "cooperated," due to her fear for her parent's lives, but now that the service is over, she

is horrified to find herself the Baron's wife, and is mourning her final separation from Engelhart. After her poignant opening aria, the Baron approaches her and tries to draw her back to the party. He calls for the entertainment, hoping to cheer her up. In strides a traveling show of minstrels. They wear comic costumes and full face paint and immediately proceed to play and juggle for the crowd. One of them, a mime with a tragic frown painted on his face, seems to want to hover near and amuse the bride. She keeps brushing him off, clearly depressed and tearful, and he does his best to make her laugh.

After the amusing antics of the minstrel's first song, the tone changes and the minstrel's music grows dark and theatrical. The Baron protests, preferring the comedy, but he's reassured by Hildegunde's father. The minstrels gather in a circle around the frowning minstrel. They whirl around him, and he slowly sinks from sight behind their bodies. The music grows more frantic. Suddenly, the minstrels burst apart like petals and standing in the center of the room is...a wolf. The crowd screams and the Baron lurches to his feet. But Hildegunde yells that it is Engelhart! The wolf does not attack the crowd nor even growl. It looks around the room, then lifts its head and begins to howl.

The Baron screams at the wolf to stop, and he screams at the villagers to kill the wolf, but they can only stare in horror. The Baron begins to pull his hair and gnash his teeth. He gets up and makes it to the center of the banquet hall where he falls down in a heap of wedding silk. What emerges from the pile of silk is...another wolf! Engelhart has revealed the Baron's secret for all to see. The Baron was the renegade wolf that had terrorized the village. The Baron wolf escapes from the hall through the main archway. Engelhart leaps after him.

The villagers rally in a cry of horror and fury. One of the men grabs an axe from the wall and entreats the others to follow. They will stalk and kill the murderous wolf! The villagers storm through the archway. Hildegunde follows.

The final scene takes place in the woods outside the village. The villagers hunt the two wolves. They follow the wolf tracks, singing of the apparent ferocity of the battle between the two wolves. Hildegunde answers the men's excitement with her own fears for Engelhart's life. The crowd emerges in a clearing. There, the two wolves are engaged in a final deadly embrace. As they watch, Engelhart triumphs and the Baron wolf sinks to the ground and dies.

Unfortunately, Engelhart is mortally wounded. His curse has been broken by the Baron's death, but it is too late. Hildegunde sings her love to him while the villagers pronounce him a great hero. Engelhart dies, and all mourn in a sorrowful final aria.

Wittelsbacher Theater, Office

In the manager's office, Gabriel is lying on the couch.

It has been two months since the curse began, and Gabriel appears very ill. Grace approaches him quietly and tenderly, placing her hand on his cheek to rouse him; he wakes with a startle.

"How do you feel?" she asks.



"Like someone's put broken glass in my brain," he says flatly.

"I thought we'd have you back in Rittersberg by now," Grace says. "The Smiths are waiting for you there."

"It's OK," Gabriel answers. "Just stick me in a room somewhere. Are we ready for the test?" Grace says she'll check on the status of the chandeliers.

There's one more thing, Gabriel says. "Could you see about some heat, Gracie? I'm really freezing in here," he says. He looks at her darkly and with an odd tone in his voice: "Are you cold?"

Grace answers with an uneasy lie. "Sure. It's cold. I'll see what I can do."

In the office, Grace finds a list of things to do that she had made earlier. Among the tasks are:

- ☛ Test Chandeliers!!!
- ☛ G to be safe in Rittersberg night of opera!
- ☛ Warn G.I. about possible distraction (wait 'til last min.)
- ☛ Figure out where to seat V.G. and Leb.
- ☛ Inform usher of seating plans.
- ☛ Set up secondary spotlight on V.G. seat (run it myself!)
- ☛ Find way to trap V.G. in seat
- ☛ Set up mtg with Leb. at theater. Make sure he's armed.

Grace also takes a seating chart of the auditorium and her opera glasses from the office.

Wittelsbacher Theater, Auditorium

The stage curtains are open, and a last-minute rehearsal is just breaking up.

The actor who plays Engelhart, made up in his minstrel costume, is arguing with Claus Immerding about the fact that he doesn't have any arias in act 3 until the transformation scene.

"How many times must we go over this?" asks Immerding. "You're disguised as a *silent* minstrel."

"I *know* that," continues the actor, "but an aria sung to the audience, off to one side, would be *very* effective! Hildegunde has one!"

Ah, actors. Immerding tries again. "The audience isn't supposed to *know* it's you *until* the transformation into a wolf. It's a *surprise*. You know? A *surprise*?"

Georg, meanwhile, is very nervous about conducting the opera. Grace arrives and pulls Georg aside to talk with him.

"There may be some...distractions tonight. In the audience. In act 3," she says.

Georg looks at her in panic.

"I need you to keep playing, no matter what," Grace says.

"What distractions? What are you saying?" Georg blurts.

"Don't get upset. It's just — well, it is opening night. The crowd might be a bit rowdy, you know," continues Grace.

"But we have extra security lined up, so if anything were to happen, it would be taken care of. So just, you know, keep playing."

Georg says he doesn't even want to know what Grace is talking about. "This is a *brand new Wagner* opera. I'm not going to stop the performance even if Wagner himself comes floating out on stage."

Grace smiles gratefully. "That's what I wanted to hear."

Grace moves on to speak with the construction foreman in charge of the installation of new chandeliers in the theater.



Four new chandeliers are spaced along the right side of the ceiling running from the stage to the foyer entrance, with three identical chandeliers in place on the left. The workmen are struggling to install the fourth chandelier on the left.

"Herr Silbermeier, I know you're working as fast as you can, but we're opening in less than an hour," Grace says with concern. "I really need to run through some music once you're done."

"Why music?" Silbermeier says. "They won't fall down." He tells her she's lucky they were able to make the chandeliers in so little time and were able to install them that morning.

"I know. You've been great," Grace says, trying to calm herself down. "It's just.... Is everything at least going according to the diagram?"

The foreman shrugs. "We make it work," he says. "The diagram is not so good, but we make changes, yes? It's OK."

It's not OK with Grace. "There weren't supposed to be changes. I told you to follow the diagram *exactly*."

The foreman shrugs again. "Maybe in 1945, we follow diagram exactly. Now? We make changes."

"These measurements on the diagram? They're not the same as today. We make the chandeliers same distance to each other as marked, yes? But distance from chandeliers to the walls, no. Not the same."

Grace, her face drained of all color, struggles to control herself. "Why aren't the measurements the same? This is the Wittelsbacher Theater, isn't it?"

Silbermeier looks at Grace as he would at an uniformed child. "*Ja*, but not the *same* Wittelsbacher Theater. The bombs hit the first one, yes? This theater is close, but not the same. It's smaller."

But everything looks so original, Grace says glumly.

"They take out the art and the wood and save it," Silbermeier says. "Remake it later, after the war."

Grace is devastated. She thanks the foreman in a quiet voice, telling him that the fault is hers. Just do the best you can, she says. The foreman shakes his head and goes back to work.

Wittelsbacher Theater, Foyer

Grace studies Wagner's theater diagram again. On Wagner's diagram, an "X" mark seems to be centered in the middle upper tier. Comparing it to the seating chart for the current theater, it looks to be in a box called the *Mittelloge*. Grace goes upstairs to check it out.

These are clearly the best and most prominent seats in the house. On the second level, directly above the foyer doors, the box faces the stage dead center.

She tells herself, "This is *definitely* the *Mittelloge*. According to Wagner, von Glower gets seated here. Leber, too. Now, I just need to find a way to block the doors!"

She marks the spot on the new seating chart.

From the hallway, Grace examines the doors to the *Mittelloge*. There's a lock on them, but it looks decorative.



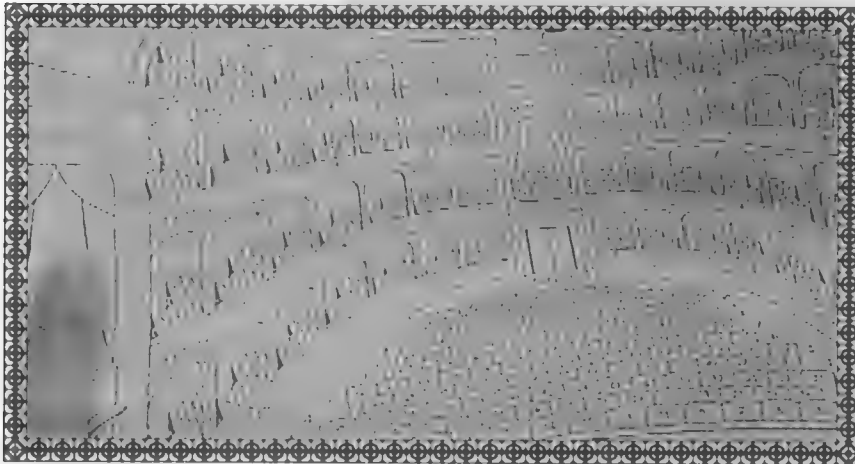
Wittelsbacher Theater, Spotlight Room

Grace visits the unused spotlight room. She looks out of a small cup-boardlike door in the wall and sees that it looks out over the auditorium; she turns the spotlight on, then plays with the positioning until it is pointed directly at the seats in the *Mittelloge*.

Wittelsbacher Theater, Foyer

Grace shows her seating chart to the head usher.

"You're going to see two special invitations tonight," she says. "One is addressed to a man named Baron von Glower, the other to Kommissar Leber. Both are to be seated in the *Mittelloge*. I've marked it here."

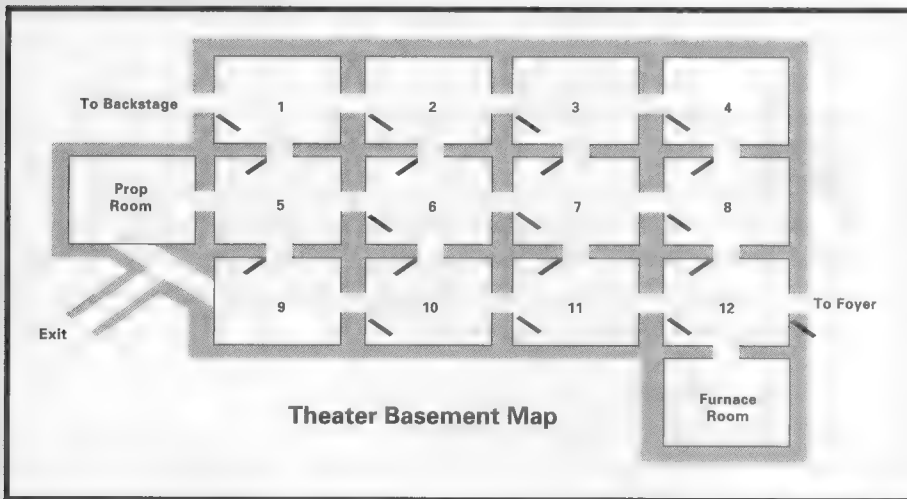


She tells the usher to find her when Leber arrives because she has to speak with him before the performance.

She then goes down a flight of stairs leading into the basement of the theater.

Wittelsbacher Theater, Basement

The basement of the theater is a maze of interlocking hallways.



The rooms are laid out in a three-by-four grid; each of the hallways are linked by doorways to adjacent halls. The old-fashioned wooden doors can be kept open by a small hook at their bottom that inserts into a latch ring on the floor.

The prop room and furnace room can both be reached off the hallways. There are also two sets of stairs leading up to the main level. One leads to the foyer and the other to the backstage area.



Grace examines the layout of the basement. In one of the hallways, she finds a panel box on the wall; she opens the box and finds a ring of keys, which she takes with her.

She moves on to the furnace room; its door is latched open like those in the hall. Inside is a large coal-burning furnace with an iron door. It's unlit, but some coal lies nearby; Grace opens the door and puts some coal in the furnace. Then she looks at the furnace controls. She presses a button labeled "Automatisch" and hears the pilot go on. Then she moves a the level from *niedrig* ("low") to *hoch* ("hot"). The furnace flame kicks up and begins burning the coal. Grace hopes it will warm up Gabriel.

Further down the hall, Grace finds the prop room. She decides it is an appropriate place to put Gabriel during the performance if it will lock. She tries the keys from the panel box — they work.

While in the prop room, she notices a banner that says, "*Privat*." She takes it with her.

Wittelsbacher Theater, Backstage

On her way to the foyer, Grace takes a rope from a backstage pulley. Off in the distance, something heavy falls. "Oops," says Grace as she scurries off.

Wittelsbacher Theater, Foyer

An usher, Paul, comes up to Grace, telling her it is time to open the doors. Grace panics; she's not ready yet! Paul says they can't leave people standing outside for much longer.



Wittelsbacher Theater, Office

Grace rushes to the office and wakes up Gabriel, telling him they have to move him downstairs. He snarls at her testily; Grace backs off, and Gabriel struggles to pull himself together.

"Sorry," he says, his voice full of pain. "Is it time for the test?"

"No," says Grace, trying to hide the upset in her voice. "We don't have time. I found a safe place for you downstairs. You'll be all right there."

"But the test?" Gabriel says, panicking.

"It's too late to change anything now, even if we could test it," she says.

"Come on."

Grace helps him out the door and down the stairs.

Wittelsbacher Theater, Basement

Grace takes Gabriel to the prop room. He turns back to look at her in the doorway.

"Does it lock?" he asks anxiously.

Grace holds up the key to show him. Although she's worried that the opera won't work anyhow because of the chandeliers, she tries to reassure Gabriel.

"Plug your ears and you probably won't feel a thing," she says.

"Yeah," says Gabriel glumly. "Still wish we'd tested it. We're not gonna get another shot, Gracie."

Grace locks the door and walks away unhappily. After a step or two, she sighs and returns to the door. Leaning against it from the outside, she calls to Gabriel.

"What?" he answers impatiently.

"I have something to tell you," she says. "I...I screwed up. The chandelier foreman had to change the measurements. It's the theater. It's not the same Wittelsbacher Theater. It's been rebuilt, and this one is smaller. I'm not sure...I'm not sure the crystals will work."

There's a moment of silence, then the door nearly explodes with the sound of Gabriel's fist pounding right where her face is.

"I can't believe you did this!" Gabriel yells furiously. "Gracie, goddamn you! You did it on purpose, didn't you?"

"Open the door!" he demands.

"No," says Grace, scared but determined.

"If you can't manage a simple goddamn diagram, I'll take care of things myself," yells Gabriel. "Myself, do you hear me? Open it!"

"I'm sorry," Grace answers, hurt and angry herself. "I...I'll do the best I can!"

As she leaves the basement, Gabriel's screams and fists echo through the hallway.

Wittelsbacher Theater, Foyer and Office

When she arrives back upstairs, Grace finds that the guests have begun to file in. She wipes at her tears impatiently and realizes she is not yet dressed for the performance.

At the office, Grace quickly changes into a formal gown.

There's a knock on the door, and Leber enters. She makes sure he has followed the instructions on his invitation — he is to come armed and with two plainclothes policemen.



"Yes, just as the invitation specified," says Leber. "But why did you ask me? The *Ordnungspolizei* usually supply extra security."

Grace tries to make light of her request. "One of our producers is a fan of yours," she says. "We needed the extra security, and he wanted to make sure you got good seats for tonight's performance."

Leber is suspicious. "They are very good seats, very generous, but... is there some specific trouble you're expecting this evening?"

Distracted, discouraged and thinking about the screw-up with the chandeliers, Grace answers: "Believe me when I say nothing at all will probably happen."

"I hope you are right," Leber says. "I would like to meet this 'fan' after the performance."

"I hope that will be possible, Kommissar," she answers.

Wittelsbacher Theater, Spotlight Room

The orchestra begins playing the overture to the opera.

Grace enters the spotlight room and uses opera glasses to look out over the auditorium.

She checks the *Mittelloge* and is relieved to see Leber and his men, as well as another well-dressed man.

"So that's von Glower," Grace says to herself. "It looks like he's clueless about the trap. Now I just need to make sure he doesn't get out!"

Down on the stage, the curtains open and the audience greets the start of the opera with applause.

Act 1 begins.

Wittelsbacher Theater, Center Hall Upstairs

In the hallway outside the *Mittelloge*, Grace can hear the opera echoing throughout the theater.

Moving to the *Mittelloge* doors, she ties the rope around the handles; she covers the rope by hanging the "Private" banner across the doors.

Act 2 begins.



Wittelsbacher Theater, Prop Room

Gabriel is still locked in the prop room; he paces back and forth, anxious to get out.

The music of the opera booms above his head, echoing through the hallways of the basement. He tries the door and finds it locked. He finds a large piece of backdrop; he shoves it to one side to reveal an air duct vent.



The vent is screwed in place; Gabriel pulls out the Ritter dagger to unscrew the vent cover and then crawls into the air duct.

On his way through the duct, he notices a pathway that leads to the outside of the building. He sticks his head through the opening, then retreats back into the vent to explore within the opera house. He emerges from the air duct into the basement hallway.

Wittelsbacher Theater, Backstage and Dressing Rooms

Gabriel goes up the stairs to the backstage area. People are scurrying here and there, garishly costumed and painted.

To the right are entrances to the stage; to the left are the doors to the dressing rooms.

Gabriel finds a roll of heavy-duty tape attached to a pulley; he winds the tape back onto the roll and takes it. Off in the distance, something heavy falls again; the audience murmurs.

Moving stealthily, he enters Engelhart's dressing room; the actor playing Engelhart is currently on stage. Extra costumes are lying around, including the minstrel costume for act 3.



Gabriel puts on the minstrel costume. Just as he is about to put on the face powder, Gabriel hears the final aria of act 2. He throws some powder on the dressing table mirror and hides behind a dressing screen.



Engelhart enters and hurries to the dressing table to put on his minstrel makeup. Gabriel sneaks up on Engelhart, who doesn't see him approach because of the powder on the mirror; he tapes the actor's mouth shut before he can scream and then ties him up.

Act 3 begins.



Transformation Aria Movie

Hildegunde is finishing her aria off to one side, addressing the audience with a sad recitation of her unhappy lot in life. The baron comes over from the wedding table and enjoins her to return to the feast; he calls for the minstrels and music, hoping to cheer up his bride.

The minstrels come onto the stage, including Gabriel. The minstrel Engelhart is capering around as planned, but his actions are a little off. The other members of the cast exchange looks and struggle to maintain their cues and staging. Fortunately for them, Engelhart does not sing in this part of the opera, and the audience notices nothing unusual.

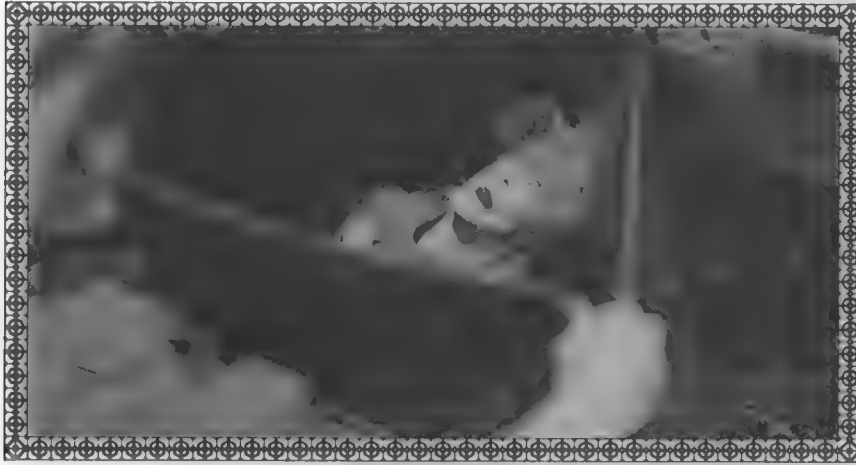
Gabriel, having sat through dozens of rehearsals with Grace, tries to remember Engelhart's actions. He goes over and attempts to juggle for Hildegunde but immediately drops the balls. He tries to keep up leaping and cavorting with the other minstrels. One of them whispers menacingly to him, "I'm going to kill you for this!" but Gabriel ignores him.

The audience, including von Glower and Leber in the *Mittelloge*, enjoy the show.

Meanwhile, Grace watches out the spotlight window. She hears the audience laughing and is confused — this part of the opera isn't meant to be *that* funny. She trains her opera glasses on the stage and realizes that Gabriel is onstage as Engelhart. She's horrified, but there is nothing she can do now; she has to be in her place to control the spotlight when the time comes. She realizes that Gabriel must be planning a real transformation, right on stage.

The music swells. It is time for the transformation aria. The minstrels crowd around Gabriel, hiding him from the audience. Since he was not in the right spot, the minstrels herd him to the left to where Engelhart is supposed to stand.

We see the scene now from Gabriel's point of view, surrounded by a tight body of minstrels. He is standing near a trap door in the stage floor, which now opens. A stage hand tosses a wolf's mask and a set of animal-like gloves at him and begins to close the trap door. Before it shuts all the way, though, Gabriel tosses the items back in the trap. The stage hand is horrified.



The minstrels begin dancing in a circle around Gabriel/Engelhart, singing darkly. The orchestra strings begin their “howling” motif. Up above, the crystals in the chandeliers begin vibrating slightly.

Von Glower’s face loses its rapt smile. He begins to shift his eyes nervously and look around; his face drains of color.

Grace closes her eyes in prayer and then turns on the spotlight, blinding those in the *Mittelloge* box.

Von Glower feels the strings *pulling* at him and suddenly realizes that he is in a trap. He stands abruptly and heads for the door; he tries to open it but can’t.

Trembling and fearful, he stands against the door. “The pull is not that strong, I can fight against it,” he thinks. The crystals in the chandelier seem to vibrate a bit less.

Kriminalkommissar Leber asks if he’s OK. Von Glower smiles tightly and goes back to his seat.

Some of the people in the audience look up at the *Mittelloge*, wondering why it is lit up by the spotlight. Grace lowers the glasses in defeat; the crystals aren’t working.

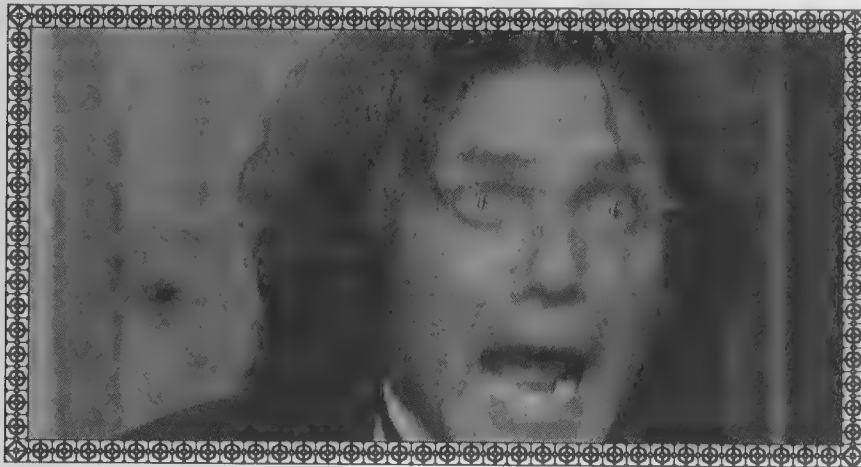
Just as von Glower is sitting down, we hear something join the strings. It’s an ungodly howl.

Down on the stage, the circle of minstrels are drawing apart, not as gracefully as planned — they appear quite skittish. As they back away they reveal a large gray wolf center stage. It stands, staring at the audience, and then pulls back its head and howls again.

The audience gasps in shock, then applauds wildly at the spectacle delivered to them on stage. The cast members cringe back and scream, but to the audience it all seems part of the act.

Georg Immerding is motioning furiously, trying to keep the orchestra playing. He signals to the stage players to go on!

In the *Mittelloge*, Von Glower rises back up from his seat; he begins to tremble violently and then screams in rage!



Leber is looking at von Glower, trying to figure out what is going on. Is the man sick? Has he gone insane? Leber puts his hand on his gun. The wolf on stage continues to howl.

Von Glower's skin is rippling, his hair growing. He growls in rage, knocks Leber's hand aside with a powerful blow, grabs the balustrade, and leaps over it, jumping down 15 feet into an aisle below.

Von Glower lands just in front of the doors to the foyer. A few members of the audience near where he landed draw back, but most eyes remain fixed on the stage. Von Glower swings around violently and pushes through the doors.

Von Glower is changing so fast now, he doesn't even have time to pause. The main doors at the exit of the theater are ringed by ushers inside and security guards outside. He swings crazily to the right, and the first clear path he sees are the steps leading down to the basement. He runs down, almost doubled over completely by now, and disappears from sight.

The men at the door stand and stare: What the hell was that?

Back at the *Mittelloge*, Leber is looking over the balustrade, but von Glower is gone. It's too much of a jump for mere men, so Leber moves quickly to the door to give chase; when he finds it locked, he begins shouting and pounding on the door to the hallway.

On the stage, the gray wolf is looking intently out at the audience. He sees von Glower jump down.

The wolf turns and leaps through the banquet hall doors on stage just as the baron on stage makes his own timed exit.

The other cast members look at each other in bafflement. The head villager shakily goes over to the stage wall, picks up an axe, and gamely goes on with the next aria, which exhorts the villagers to "follow the wolf."

Gabriel the wolf prowls the backstage, then hears a howl from the basement; he heads down the stairs.



Wittelsbacher Theater, Basement

The rooms echo with act 3's music, the accompaniment to the villagers tracking Engelhart and the baron in the woods.

Gabriel and von Glower are alone in the basement, both as wolves now. Gabriel's task is to herd von Glower and corner him in the only dead-end room of the basement: the furnace room. He also has to keep him away from the vent to the outside he opened when escaping from the prop room (the vent is in basement room 9).

In order to trap von Glower, Gabriel needs to seal off some of the doors in the basement to form a single pathway directly to the furnace room.

It's a tricky job because Gabriel, as a wolf, can unhook the floor latch and push the hall doors shut with his nose, but he is unable to reopen them once they are closed.

One mistake and Gabriel will lose his chance to trap von Glower.

Wittelsbacher Theater, Furnace Room

When Gabriel traps von Glower in the furnace room, he enters to find his nemesis backed up against the rear wall. Von Glower growls and snarls, his hackles raised. He is ready to fight.

The snarls, growls, and howls from the basement mix in with the sounds from the stage above. The villagers are searching for wolves in the woods.

Leber suddenly appears in the doorway. He skids to a stop and looks at the two wolves: one gray and one black.

Leber is holding his gun, but he doesn't know which wolf to point it at.

Grace runs in a moment later and screams at Leber: "The *black* one! Shoot the *black* one!"

She pushes past Leber with maniacal fury and enters into the furnace room, but Leber manages to hold her to one side with his hand.

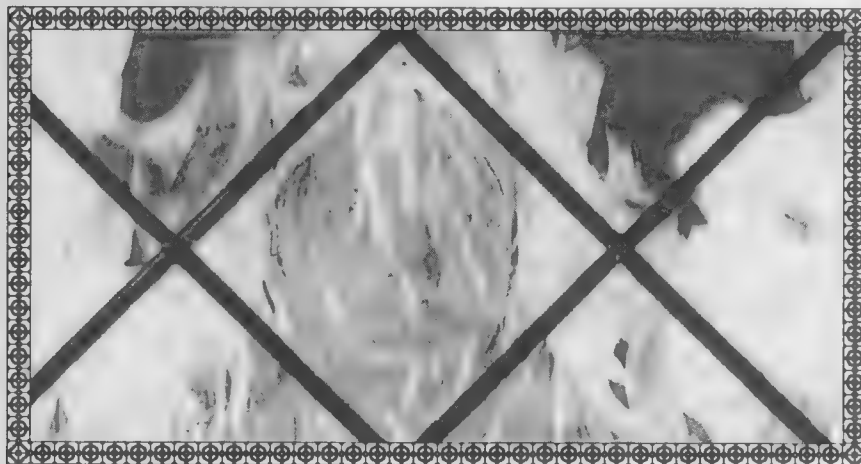
Von Glower eyes Gabriel and the two humans in the room, then seems to focus on Leber as if he's thinking, "He's blocking the exit; he has the gun." Von Glower snarls and snaps at Leber.

Grace nudges her way from Leber's side to the furnace. She reaches it and slowly swings the furnace door open. Neither Leber nor von Glower are paying any attention to her, but Gabriel is.

Von Glower suddenly springs. He leaps into the air, heading straight for Leber. The policeman's gun goes off, but whether or not the bullets hit their mark is anybody's guess.

Von Glower snarls with deadly rage; Gabriel bunches himself up and springs, too. The two wolves intersect in midair, and Gabriel hits von Glower on the side. The collision sends von Glower flying straight into the furnace.

Grace bangs the furnace door shut just as the aria reaches its climax upstairs. The music is joined by von Glower's shriek of pain.



Flames rise behind the glass door as the red-hot coals ignite the wolf. Von Glower's face, now human, looks out through the glass; the face is full of sorrow, like the little boy in the carriage window — the little boy who looked through the reflections of flames on the window of his carriage as his home was torched in 1750, the little boy who is the son of werewolf Baron von Ralick.

Then the flames grow higher and the face disappears forever.



Wittelsbacher Theater, Furnace Room

Leber is stunned and stares at the furnace. Gabriel — still in wolf form but feeling the tugs of a return to human shape — slips between Leber's legs and takes off down the hall.

Leber turns and tries to shoot the wolf that's now racing down the hall. Grace yells, "Don't you dare! Let him go!" She grabs for the gun, and Leber stares at her, dumfounded. The wolf is gone now, anyhow.

The police commissioner turns and looks back at the furnace window in confusion. Grace is still looking down the hall, a smile of relief on her face.



Epilogue

Grace and Gabriel are standing on *Marienbrücke* (Mary's bridge). The Neuschwanstein castle looms majestically in the background.

Gabriel looks thin and pale, but it's obvious that he is recovering from the dark curse.

"I'm going back to school soon," Grace says. "It's all arranged."

Gabriel stares at her in shock and disbelief. "Don't do that," he says.

"You didn't even want me on this case!"

"It came up so quickly..." Gabriel says weakly.

"Give me a break!" snaps Grace.

"Fine! I wanted you safe in America," Gabriel answers. "So sue me. I won't do it again."

Grace looks at Gabriel skeptically.

"I won't," Gabriel repeats.

This seems enough for a moment, but there are still questions unanswered. Grace probes Gabriel a bit more.

"What was von Glower really like?" Grace asks.

There is a moment before he answers. "I liked him," Gabriel says, sadly. He sees how Grace looks at him oddly, and he attempts to explain. "Haven't you ever wished you could just... follow your instincts? Live for the moment?"

Grace smiles ironically, thinking about her own conflicted feelings about Gabriel.

"That was von Glower," Gabriel says.

Grace sees it very differently. "Von Glower was that pit of bodies! Ludwig's suicide! There's always a price, Gabriel. Don't you know that by now?"

Gabriel winces, answering defensively. "I made my choice, Gracie."

"So you did," Grace says, softening just a bit. "Do you know *why*?"

Gabriel thinks for a moment, in sadness. "I guess when it comes right down to where the buck stops, I don't want to be like that."

Grace studies him curiously, wondering if he's truly won his internal war — or just the battle. Grace speaks softly, "They won't stop testing you, you know," she says.

"It'll get easier, though. Don't ya think, Gracie?" asks Gabriel.

"Don't ya think?" he asks again.



Interview with Jane Jensen Author, Designer

A germ of an idea in author Jane Jensen's mind brought Gabriel Knight to life.

As we spoke in her office in Oakhurst, California, just outside Yosemite National Park, a crew of more than a dozen technicians and theater professionals and a cast of nearly 60 was finishing the videotaping of the movie that is at the heart of the second game in the series, *The Beast Within*. After a few more days of shooting, the principal actors and the technical crew were to leave the controlled confines of Sierra Studios and move north to Seattle to tape some of the climactic scenes of the story on the stage of an opera house.



Jensen, like many authors, presents a calm facade that overlays a mind that is jumping in a hundred directions at once.

At the start of the game, Gabriel Knight is locked away in the library at Schloss Ritter, sweating bullets over the first page of his latest novel. Is that you?

Sure. I haven't experienced it as bad as he is having it, but it's always a difficult process to get the initial plot laid down.

How did we get from voodoo and New Orleans to King Ludwig, Richard Wagner, and werewolves?

I actually had the concept for going to Germany and using Ludwig and so forth quite a while before. It was initially the plot for the first game, but when I started looking at it, I felt I needed to go back further in the characters' history.

I guess my interest in that area and in that figure comes from the time I spent living in Germany in 1989.

Why King Ludwig?

I really love things that are Gothic and mysterious and romantic. He was a real misfit, never in sync with the world.

He lived in a real fantasy world, and because he had a lot of money, he could surround himself with fantasy, not unlike Michael Jackson now.

As time went on, he got more and more beaten down by the world. His relationships never worked out, and he was always disillusioned. He was a very sensitive soul who was just hurt by everything, who kept retreating and withdrawing.

When he was young, he was very much a Prince Charming type. And, of course, his end was very tragic. So I just think it is a very beautiful, sad story of a life.

Why did he so love to build castles?

I think that was his creative outlet. I think he knew he wasn't a poet or an artist.

He had this really idealistic, fantasy view of royalty and of the monarchy, and part of that was the castles. His first couple of castles were basically reproductions of the French court castles, Versailles and such. Those early ones were almost like stage pieces more than they were like real buildings; it was all surface gilt. The opulence and the gold and all of that stuff was very surface — it would be cheap material underneath. It was like a play house where he could feel like... the monarch that he thought a king should be.

Did Ludwig live in any of his castles?

Neuschwanstein was just finishing when he died, but he lived in a little one called Linderhof, which was a really tiny reproduction of Versailles. It's got a couple of stories and maybe ten formal rooms. He lived in Herrenheimsee quite a bit, which was the other castle that he built. It's another reproduction of Versailles, but much larger.

What was the nature of his relationship with the opera composer Richard Wagner?

Ludwig was really strange. He was a definitely an introvert and he didn't like very many people, but when he found someone he liked, he would be totally obsessive about it.

He fell in love with Wagner because of the music [but also] because Wagner was very much like him. Wagner was very high fantasy and very grandiose, very much into the German epics — the same things that Ludwig loved. So when he saw his first Wagner opera, it was kind of kismet for him.

When he found someone like that, he wanted them to love him and wanted their attention. He would just pile gifts on them and try to use his office. He wanted them to come to him and say, "Oh boy, you are the king! It is so wonderful that you love me."

That was kind of what went on with Wagner. He was desperately in need of money, so he was more than happy to court Ludwig's affection.

If Ludwig got really obsessive with somebody, he would go totally overboard and write them these really Baroque love letters and spend all this money on him. But if he felt in any way that they had done something to betray him, or weren't as affectionate as he thought they should be, or they didn't return his letters right away, or — like in Wagner's case — tried to manipulate the political situation, he would just cut them off. He would be very hurt and just retreat again.

What is known about the true nature of their personal relationship?

Wagner, of course, was involved with Cosima at that time and was living with her and her children. There is some speculation that Wagner was bisexual, but in any case, he wasn't a very attractive man. I am sure to a certain degree Ludwig idealized him, but there were some accounts that when Ludwig first met Wagner, he was very disappointed. He looked very coarse. He didn't look like this wonderful composer he had envisioned. So as to whether or not they had a physical relationship, I doubt it.

Was Ludwig a werewolf?

No. But I think the werewolf mythology that we weave into his life is symbolic of his problems or his nature. I think he had a tormenting curse.

He had a very, very strict childhood. He was constantly in this very severe kind of tutoring because he was going to be the future king. He was not allowed any kind of real life, or even to study the kind of things that he enjoyed.

A lot of things about his sensitivity and about his later fears and obsessions work well with the werewolf curse. He was guilty. He was secretive. He was all those things.

The psychology of the werewolf myth involves obsession, sensuality, sexuality.... Do you see all those ties?

I think sex was a really tormenting thing for him. Obviously because his inclinations were towards males, it was very difficult for him to be such a public figure. I think because he really couldn't be accepted for the way he was, his tendency was to want to withdraw.

So how did he end up with the werewolf's curse in your story?

I didn't start with the story thinking that Ludwig would be a werewolf. I started out feeling he had a connection to Gabriel's torment — the duality that Gabriel has. I knew I wanted to use him... as some sort of way to express what was going on with Gabriel's nature. I thought I might use him as a spirit.

It wasn't until I was really into the plotting phase and was really heavily researching the facts of his life that I kept coming across things that would fit the werewolf mythology. Like the fact that he went out on sleigh rides in the middle of the night

because he had insomnia and couldn't sleep. It was sort of an omen of ill fortune if a peasant saw him out at night. A very, very bizarre image to think of, walking through the woods and all of a sudden this grand sleigh goes running by.

As the years continued, his reclusiveness grew, even to the point where in some of his castles he had a special machine built in the dining room. It would lower the dining room table down to the servants in the kitchen so it could be loaded up and then raised back up and no one would have to come in and serve him dinner.

That kind of thing really fit very well with the mythology of him being a werewolf. And again I think it is very expressive of the curse he was under, his own torment.

How was he regarded in his time?

The peasants loved him. He was very beautiful when he was young. The Bavarians were very proud of him; there were a lot of portraits of him all over. He actually could have done very, very well if he had been willing to make public appearances and court the public interest. He did a little of that when he was very young, but as he got older, he just refused to do it. I think the populace was more hurt than anything else because he just refused to take part in the pomp and circumstance and the governmental affairs.

And the newspapers blew out of proportion the money he was spending on the castles. In the first place, that was his private salary, [although] it certainly was a lot of money for then.

But when he died, there supposedly had never been before or since a crowd as large as the one that accompanied the funeral procession through the streets of Munich.

One of the things that was interesting about him is even though he was ignoring the government, he had a lot of relationships with the peasants. He would go to a farmer's house and just spend the day with the farmer and his 13 children. He loved that kind of stuff. He had some personal relationships with some of the people in the villages...one of whom was the woman who gave him the glass of water at Seeshaupt when he was being arrested.

What were his final days really like?

One of the primary questions is, "Was he really crazy?" Certainly his notes and his diaries show someone who is not normal. But consider his circumstances and how he was raised and the lifestyle he lead.

What happened basically was...a group of fairly high placed conspirators went to the head of the government and tried to get an order for his arrest for insanity, and they used documents and so forth to confirm he was insane. And of course, since he wasn't participating in the government, they got that through.

When they came to arrest him, he was very surprised. They didn't get in the first time {because} a lot of farmers and villagers came and held them off at the castle. And then {Ludwig} actually wrote this pamphlet appealing to the Bavarian people and telling them there was a conspiracy and had it smuggled out. Apparently it was very lucid and beautifully written, but they were confiscated before they actually got distributed.

They came back to arrest him the second time and got in. A couple of days later, they found him dead. There are numerous theories he was assassinated because the people wouldn't put up with him being in prison and [the conspirators] wanted to get rid of him. There is also a theory that he was trying to escape and...drowned his doctor and then had a heart attack and died himself. And there's a theory that he was trying to commit suicide and killed his doctor because his doctor was holding him back.

Back to our friend Richard Wagner: Is there any reason to believe there really is a missing opera out there somewhere?

No.

So how do you go about making your very own Wagnerian opera?

Actually, I just wrote the libretto. The opera music was composed by Robert Holmes. But as far as the libretto goes, I just thought the story that he would write would be about a werewolf because he would have written it for Ludwig. I'm sure Ludwig would have loved to have had an opera specifically written for him.

Why would Ludwig have specifically asked for a werewolf?

The concept in the game is that hearing a wolf howl causes a werewolf to change, and that Ludwig had been at one of Wagner's operas after his curse and had felt a sensation similar to that kind of tug when he was transforming. Ludwig called Wagner to the castle and confessed to him about his curse, and he and Wagner started working on trying to find a way musically to force the change.

And since this was an opera being written specifically for Ludwig to trap his tormentor, it seemed to make sense that the libretto would be about a werewolf.

In your story, you suggest there was some sort of a mysterious hunting accident that brought about Ludwig's curse.

The first thing you learn was that there was a hunting accident. But later on when you talk to more people, you find someone who has interviewed an ex-servant of his and you find out that it was a wolf bite.

The wolf bite was your invention, but apparently Ludwig really did have some sort of a serious hunting accident.

His biographer uses it basically as a transition — when he was younger he liked hiking a lot and he liked riding horses and so forth, and then there apparently was this accident in which he hurt his leg. After that he didn't ride any more and he got very corpulent.

Did you model the hunt club after any particular actual society in Germany?

They are a little less common now, but Germany had quite a period where the *logen* were very big. Hitler came out of that environment. There were a lot of different lodge societies... basically semisecret male societies that had these sort of mystical/occult/philosophical frameworks built around ritual.

Let's talk about Jane Jensen. Where in your life does a series like *Gabriel Knight* come from?

I had an idea that I wanted to do a series of mystery novels, and I was looking for a twist. I have always been interested in the occult, so the mystery cases were to be supernatural. And then it was a matter of deciding whether or not it would be a ghost buster or a parapsychologist, and I eventually came up with this concept of the shadow hunter.

I guess as far as Gabriel himself, I knew I wanted to write about a male. I just tend to have more sympathy for a male character. I knew he had to have a dual nature and not be just totally good; obviously he wouldn't be much of a shadow hunter if he was just totally bad.

I guess... it is what I call post-feminist fantasy. He is kind of a female fantasy in a way. He is the kind of guy that you would really want but that you know would be pointless to have a relationship with. So in that sense, he is very romantic in an arms-length kind of way.



What is the source of his internal conflict?

I believe that most of us have that kind of a conflict. There is always a conflict between just wanting to do what feels good or what would be fun and having to think about the consequences. Something as simple as eating a piece of cheese-cake vs. thinking about, "Do I care what I look like or not?"

Gabriel is someone who is just naturally very hedonistic and into pleasure and has a laissez-faire attitude as a moral code. He is not someone who would feel guilty about following his instincts. And yet he is not a bad person. He has been given this role and he wants to do a good job.

Somewhere underneath he wants to help people. He wants to stop the killings. He wants to fulfill this duty to his family. It's a conflict.

What about Grace?

Grace is much more straightforward. She is not confused at all. She is very analytical, very logical. Everything is pretty black and white to her. She is a very get-it-done kind of person.

Grace is a second-generation American, daughter of a very traditional Japanese family. How does that affect her nature?

I have actually had a couple of friends that were in that scenario, and I found it very interesting. I guess a lot of us are. I have a very traditional family as well, and I am not living traditionally.

Grace is basically very straight. She has this very traditional part of herself, and yet she is also a modern person. She wants her own things and she wants to make a mark and all that. She is much more family-oriented than Gabriel. She has those roots.



Is she after Gabriel?

She definitely is not *after* him — not consciously. In the first game...she represented in a way what my feelings were about the main character.

There is obviously an attraction there, but there is also acknowledgment that this is not a male who ever makes a commitment, or who would be a loving husband or any of those sorts of things. And I think that is kind of duality we face as women in this society. The men who are the most exciting are the men who are the least reliable.

In this one, their relationship has progressed a little more in that primarily Grace is very interested in the *Schattenjägers*. She wants to *be* a *Schattenjäger*. She loves history and for once she wants to do something important with her life, and school is not it. And this is something she could really sink her teeth into.

Gabriel is at least consciously secondary to that motivation, but she is not as aware of her feelings for him as, say, the audience is. Basically what's going on in number two is more that she is in love with the good side of him and is held off by the bad side. So she is caught up in his duality as well.

Can one apply for a job as a Schattenjäger?

Not according to Ritter family tradition, but it is 1995, and there is only one Ritter left. So the universe may make an exception in her case.

Do you envision that happening?

I don't know that she would formally go through the rituals like Gabriel did or ever have the legitimate title, but certainly she will put herself in that role whether or not it is ever formally acknowledged.

The next step in the creative process was to take your characters from the page and bring them to life in a studio. How did you go about casting Gabriel Knight himself?

Casting is kind of a miracle process. Will, Sabine, and I watched an awful lot of tapes and an awful lot of actors. We sent down scenes and they would read them on tape and we would just go through hours and hours and hours of watching people. Either they're not acting the scene particularly well or they don't look like the character or maybe a combination of both.

Gabriel was one of the hardest. All of the roles were hard, but with Gabriel we knew we had a challenge because he just has so many facets to his personality. He is not a simple person. We need someone who can have the humor, who can do the vanity without being obnoxious, who can be aggressive, who can be really angry and dark too.

We have a piece that has some challenges dramatically. It's not a role that Sylvester Stallone could play. It is pretty challenging.

Did you consider hiring any 'name' actors for Gabriel Knight?

There were a few who auditioned. We made the decision in the beginning of the project that we were going with SAG (Screen Actors Guild) minimum wages, which are still very good pay for an actor, but it was basically a choice we had to make because of the size of the cast. So that kind of eliminated certain people, but I was never that interested in casting big names.

I feel Hollywood really overuses people, and I couldn't really think of anyone who would be a good Gabriel Knight in any case. It was just a matter of finding that one person out there who could be him.

**Tom Hanks was busy?**

I love Tom Hanks, but I am not sure he is Gabriel Knight.

If money was no object and you could hire any actor, who would you have sought?

Sometimes you can think of someone who a while ago in their career could have done the role. I love Rutger Hauer; he would have been a very different Gabriel Knight, but I am sure I could have been swayed if it were 10 years ago.

What was it about Dean Erickson that got him the part?

Will, our director, had seen him down in L.A. When I first met him in person, I knew that physically he was very much like the character. Everything was very much spookily like what I would have thought that character would be.

It was more the matter of being sure that he could play all the different faces of Gabriel Knight. At the time, I thought he was much better at being dark than he was at being funny, although it has turned out he is a great comedian.

It was kind of like meeting somebody on a Friday and getting married on Monday. How sure are you that this is kismet? I felt in my gut that it was right, but it could have been a disaster. And until we had him on the set and actually were filming material, you never really knew.

How would you describe Gabriel's personality in *The Beast Within*?

He is a little different than he was in #1 [where he was] basically being a laid-back, do-nothing kind of person...being chased by the fates.

At the beginning of [*The Beast Within*], he is deliberately on a case. He is a little bit skeptical about the case — whether or not it has anything to do with the supernatural. And I think he is better at being a detective.

He has already got his shtick down. He does a lot more of the “I am just a harmless dumb Southerner” act to disarm the people he is interrogating than he did the first one.

I also had Tim Curry's performance that I was writing to, to a certain extent. (Actor Curry supplied the voice for the animated Gabriel Knight in the first game.) And when I sit down to write #3, I'm sure I will be writing it to Dean's take on my take on Gabriel Knight.

Joanne Takahashi is Grace. What got her that role?

We looked at a lot of Asian actresses. It was a very tough role to cast because Grace is not a typical Asian female — if there is such a thing. [The actresses] were either way too bitchy at the auditions or way too soft. It was quite difficult to find someone who seemed strong.

Joanne seemed to have a lot of inner strength and a lot of confidence and be very no-nonsense. That was what we thought the character needed.

Most of the videotaping — almost four months to complete — took place in and around Sierra Studios in Oakhurst. Part of the big finale at the opera is due to be shot next week in Seattle. Everyone sounds a bit nervous about it.

It is frightening and it is also very last-minute. We kind of put it off until the end of the shoot. The music is still coming together. We are now four days from recording the voices, and Robert and Jay are still orchestrating the music and laying down lyrics.

It is one of those things you wish you had the time to really appreciate because it is a lot of fun. We are writing and basically making up a Wagner opera that will be seen by a fairly good-sized number of people.

We are working with a coordinator up [in Seattle] who has worked with the opera companies and teaches voice training [and] really knows the scene. I went to the auditions thinking I just had to get this over with...but I was really blown away. Sitting in a very small room with an incredible tenor makes you want to cry, it is so beautiful.

How much of the opera is going to be in the game?

During act 1 and 2 of the opera, you are hearing it — you don't see it. There are a few final puzzles once the overture has started, so there's no point in having a lot of material in there because the player is going to get through it very quickly.

Act 1 has one aria for the main male lead, Engelhart, which is a very sad song.

There's one big piece in act 2 that involves numerous people, and then in act 3 you actually get to see quite a bit of it.

Are these the first lyrics you have written?

I have written poetry and lyrics. Nothing other than the *Kings Quest VI Ballad* has actually been published. It's certainly the first time I've attempted anything like this.

What is Jane Jensen's story?

It's not nearly as interesting as the plot line. I am 32. I was born and raised in the Midwest. My father was a Church of God minister, which is a very strict Protestant faith. So I grew up as a Midwestern preacher's daughter. My parents were very traditional.

I went to college in Indiana, a religious school called Anderson University, which is associated with the Church of God. That whole upbringing is where my fascination with religion came from. I suppose my father was fascinated by it too because he went into theology, but we kind of have a different take on things.

I always wanted to write. I loved reading books as a kid, and I thought authors were gods. I did a lot of it when I was young, wrote journals and poetry and all kinds of sappy stuff when I was in high school. And then when I got to college, there were a lot of college graduates working at Burger King, so I thought I should go into a field that actually had a future. At that time, computer science was kind of the big thing. I went into programming and did that for a number of years.

My father before he went into theology was a mathematician, so I was fortunate to have a lot of those sort of logical abilities from him that helped me a lot. They are also very valuable in game design as well.

I know that after school you worked as a coder at Hewlett-Packard. How did you get from there to designing games at Sierra?

I was looking for something new and I kept applying to schools. After three years, I must have applied to every graduate program from teaching English to physical therapy to advanced computer science to just everything you could think of. All careers interest me, and yet didn't. I just couldn't focus on what I wanted to do.

I was trying to write fiction on the side and get that published, and of course I would have loved it if I could have gotten a novel published for good money and

just quit and done that, but I was looking for a second career because I was bored with programming. I didn't think I could make money as a writer, and then I discovered computer games, and thought it was a really good mix of my skills.

What was your first project at Sierra?

I was hired as a staff writer. I really believed there was a future here and that it would be worth it in the long run. When I first came in, I worked on hint books. I did the doc for *Police Quest 3* and worked on some text for that game. At that time, Sierra was trying to get into edutainment products, so [they] took a couple of people who were staff writers and had us do the designs, one of which ended up being my first game, *EcoQuest: Search for Cetus*. Education is not exactly my forte, but it was a really great learning process.

And then right after that they needed another *King's Quest* and Roberta Williams was kind of burned out and didn't want to write it herself, so she was going to work with a writer and selected someone from the writer's staff, so that was also a great learning experience. That was *King's Quest VI*.

And then along came Gabriel Knight.

They offered me a series when I was done. It is kind of a *Catch-22* because they need new designers, they need new blood — they can't just keep turning out old series, but it is a big risk financially.

What general advice do you want to give to players?

There's a lot of area to explore and a lot of things to see. Talk to the characters and find out more information. Keep following the bread crumbs all the way through.

You do want to go through all the dialogue. The dialogue is much shorter than it was in *Gabriel I*. Pay attention to what's being told to you. For example, when you meet the zoo boy, he talks about Dr. Klingmann. When someone like that is mentioned, [they] are obviously someone you need to learn more about.

The game is very, very focused. Filming live action is very expensive and it takes up a lot of CD space. There isn't much in the game that is frivolous. If it is there, it has a purpose.

There are no red herrings in the game?

Not as such. There are some characters you meet that seem very suspicious. Everyone in the game has done something, but it takes you quite a while to figure out who is suspicious because they are a werewolf and who is suspicious for other reasons.

The story contains so many plots that relate to the final solution that there isn't a lot of room left for plots that don't go anywhere.



Gabriel Knight: Mastering the Game

S E C T I O N



Chapter 7

WALK-THROUGHS

This chapter will have you running through *The Beast Within* faster than a wolf in the woods. We've listed all of the game's tasks, both mandatory and optional. Tasks that you absolutely must accomplish to complete the game are denoted with a . If you want to see all of the game, do the optional steps as well .

The tasks don't have to be accomplished in the exact order presented. The game is constructed with internal "flags" that are triggered by accomplishing goals or solving puzzles. For example, to drive the car, you'll have to find the keys and bring them to the vehicle. Until you do, the car will be as dead as bones in a werewolf's lair.

Most necessary tasks have a specific point amount assigned to them. These numbers are called out in parenthesis at the end of the task. Point totals are listed in bold at the end of the sections.

Chapter 1

Huber Farm Interior



Click on the stationery on the desk to write a letter to Grace. (1)



Click on the folded newspaper on the desk to read the *Freistaat Bayern Zeitung* (1). Study it for clues (click on it in the close-up). Zoologischer Garten München zoo and the Polizei Station becomes available on the Munich map (2).



Take the car keys from the hook on the wall (1).



Check Gabriel's hair in the mirror.



Open the duffle bag by clicking on it (1). Get letters, wallet, and dagger from within (1).



Read Frau Huber's note on the wall by clicking on it (1).



Read letter #1 from Grace by clicking on it in Inventory (1).



Read Übergrau's letter by clicking on it in Inventory. Übergrau's office becomes available off the Marienplatz in the Innenstadt (2).

Leave the inside of the farmhouse.

Total Points: 11

Huber Farm Exterior

Find the place where the wolf had lain in wait for the child; click on the tree line to explore (1).

Collect the hair from where the wolf had lain in wait (2).

Locate and examine the paw print in the muddy area (1).

Enter the barn and click on the cement. You'll now be holding a bucket of cement (1).

Return to the muddy area and use the cement to make a cast of the paw print; click on the muddy area while carrying the bucket (5).

Pick up the dried cast (1).

Drive the car away from farmhouse; take the car keys from Inventory and click them on the car.

Drive to Zoologischer Garten München Zoo by selecting Thalkirchen from the Munich map.

Total Points: 11

Zoologischer Garten München Zoo, Kennels

Click on zoo sign that explains about wolves. (1)

Attempt to call wolves by clicking on them. (1)

Meet Thomas, the zoo worker (1). Talk to him to learn about the missing zoo wolves (2). Click on all topics offered (1).

Take a left down the path to Klingmann's office.

Total Points: 6

Zoologischer Garten München Zoo, Klingmann's Office

Ask Klingmann "Himself" the second time (1), ask him "Research" (1), and ask him "How long have the wolves been missing?" (1).

Get Klingmann to say "Thomas" (1).

Return to the Huber farm.

Total Points: 4

Huber Farm Interior

Go to tape recorder controls from the main icon bar (lower right button).

Click on the tape labeled "Klingmann," then click on the Load A button. Click on any blank tape, then click on the Load B button. Click on the splice button.

On the splice screen, select words from Klingmann's dialogue until the splice message buffer contains the phrase, "Thomas? Herr Doktor Klingmann here. Show our wolves to Mr. Knight." Then click on the transfer button, and exit the tape recorder (10).

Return to the zoo.

Total Points: 10

Zoologischer Garten München Zoo, Klingmann's Office

Search Klingmann's coat and remove the receipt you find in an inside pocket (2).

Play the spliced tape message over the walkie-talkie. Take the "Klingmann Splice Tape" from Inventory and click it on the walkie-talkie (5).

Go to the wolf kennels and meet with Thomas.

Total Points: 7

Zoologischer Garten München Zoo, Kennels

Click on Margarite to observe her zoo tag (1).

Click on Margarite again and pet her to obtain a few of her hairs (4).

Leave zoo and return to Huber farm.

Total Points: 5

54

Huber Farm Interior

Examine Klingmann's receipt in Inventory. Turn it over to look at its back by moving your cursor over its sides until it turns to an arrow, then click the arrow. Now click on the carbon words on the back of the receipt (2).

Look at the back of Klingmann's receipt in farm-house mirror; click the receipt on the mirror (5).

Go to Übergrau's office off Marienplatz in central Munich (click left twice from your starting position, then click on the office doors).

Total Points: 7

61

Übergrau's Office

Run through all Übergrau dialogue to learn about sample analysis (2), the hunt club (2), and jagdschein (1).

Go to the University.

Total Points: 5

66

University

Click the wolf hair from the farm on Michael so he can analyze it. (2)

Click the wolf hair from the zoo on Michael so he can analyze it (2).

Click the cast of the paw print on Michael so he can analyze it (2).

Get evidence report (1).

Go to Dienerstrasse, off Marienplatz (click right until you reach the Marienplatz corner, then go around the corner).

Total Points: 7

Police Station

Enter police station lobby. (1)

Total Points: 1

Dienerstrasse

Mail letter to Grace; click Gabriel-to-Grace envelope #1 on Hauptpost (1).

Total Points: 1

(Die Königlich-Bayerische Hofjagdlog), (Hunt Club)

Enter the hunt club off Dienerstrasse (up one block from the post office) (1).

Tell Xaver you're an avid hunter, one of the topic choices offered (1).

Go to Übergrau's office.

Total Points: 2

Übergrau's Office

Enter Übergrau's office (1).

Ask Übergrau for and get the family papers. (2)

Return to hunt club.

Total Points: 3

Hunt Club, Front Hall

Tell Xaver you're from a prominent German family.

Show Xaver the Ritter family papers; take family papers from Inventory and click them on Xaver (10).

Watch ending movie.

Total Points: 10

Chapter 1 Total Points: 90

Inventory



Inventory at the Start of Chapter 1

Gabriel's business cards

Talisman

- ☞ Tape recorder
- ☞ Notebook
- ☞ Blank tapes



Inventory Gained During Chapter 1

- ☞ Grace-to-Gabriel letter #1
- ☞ Übergrau's letter
- ☞ Ritter dagger
- ☞ Wallet
- ☞ Huber car keys
- ☞ Gabriel-to-Grace envelope #1
- ☞ Wolf hair from farm
- ☞ Cast of paw-print
- ☞ Wolf hair from zoo
- ☞ Klingmann's receipt
- ☞ Ritter family papers
- ☞ Splice tape
- ☞ Evidence analysis report

Chapter 2

Schloss Ritter, Gabriel's Bedroom

Determine that the library door is locked by clicking on it.

Exit to main hall.

Schloss Ritter, Main Hall

Talk to Gerde about Gabriel (2).
Ask about Gabriel's research (2).

Go to the Gasthof. 94

Total Points: 4

Gasthof Goldener Löwe

Talk to Werner Huber about
Gabriel's case (2).

Ask Werner about "werewolves"
twice (2) and about "Ludwig"
twice (2). 100

Total Points: 6

Rittersberg Rathaus

Click on the window to meet Herr
Habermas.

Run through all dialogue.


Go to Schloss Ritter.

Schloss Ritter, Gabriel's Bedroom


Examine fireplace.

Pick up screwdriver by clicking on
tools on fireplace (1). 01

Examine bare patch on fireplace.


104  Try screwdriver on sprocket in bare patch by clicking screwdriver on rivet (3).

 Open shrank.

 Click on secret passageway opening in shrank to enter (5).

109  Total Points: 9

Schloss Ritter, Secret Passageway



 Find Gerde's room by clicking on right side of hallway (2).

111  Total Points: 2

Schloss Ritter, Gerde's Bedroom

 Look in closet by clicking on *shrank*.


 Take library key (2).

  Look at Wolfgang's photo on the table by clicking on it.

 Go back to Gabriel's bedroom.


113  Total Points: 2

Schloss Ritter, Gabriel's Bedroom


118  Unlock library door by clicking library key on library door (5).


Total Points: 5


Schloss Ritter, Library

 Click on occult bookshelf to find werewolf lore book (1).


 Watch Grace and Gerde fight.

 Read warning letter to Ludwig; it will be in Inventory after your fight with Gerde (2).


 Read werewolf lore book in Inventory (2).


 Find Victor Ritter's journal in the *Schattenjäger* archives bookshelf (1). (Click on the shelf on the far right.)

 Read Victor Ritter's journal in Inventory (2).

 Find Christian Ritter's Journal in the *Schattenjäger* archives bookshelf (shelf on far right) (1).

 Read Christian Ritter's Journal in Inventory (2).

 Call Professor Barclay for information on Ludwig. Click Professor Barclay's card on the phone on desk (5).

 Check bio section for Ludwig bio, won't find one.

 Go to Rathaus Courtyard.

Total Points: 16

361

Rittersberg, Rathaus Courtyard

Call again on Mayor Habermas;
click on closed window of town
hall (1).

Run through all dialogue with
the mayor (9).

Go with the mayor to the dungeon.

Total Points: 10

Rittersberg, Rathaus Dungeon

Examine dungeon window.

See St. Georg's Church through
window; click on the church in
window close-up (2).

Exit to Rathaus Courtyard.

Total Points: 2

Rittersberg, Rathaus Courtyard

Get Mayor Habermas again by
clicking on his closed window.

Run through new dialogue about
church records (2); he'll give you a
note.

Go to St. Georg's Church.

Total Points: 2

Rittersberg, St. Georg's Church

Give Mayor's note to priest (2).

Go to Rathaus Courtyard.

Total Points: 2

Rittersberg, Rathaus Courtyard

Get Mayor; click on his closed
window again.

Give church records to mayor (5).

Go to Gasthof.

Total Points: 5

Rittersberg, Gasthof Goldener Löwe

Talk to Werner.

Run through all Ludwig topics
offered.

Examine Ludwig's portrait.

Go to Schloss Ritter.

Schloss Ritter, Library

Write letter to Gabriel; click on
typewriter on desk (5).

Go to main hall.

Total Points: 5

Schloss Ritter, Main Hall

Get address for Gabriel from Gerde (2); click the unaddressed package on her.

Go to village.

Total Points: 2

Rittersberg, Town Square

Click addressed package on postmistress to mail to Gabriel (1). Pay for postage by clicking wallet on postmistress (4).

Watch Chapter 2 ending movie.

Total Points: 5

Chapter 2 Total Points: 77

Game Total Points: 167



Inventory Gained During Chapter 2

- ☞ Screwdriver
- ☞ Library key
- ☞ Werewolf lore book
- ☞ Victor Ritter's journal
- ☞ Christian Ritter's journal
- ☞ Letter to Ludwig
- ☞ Grace-to-Gabriel package #1 (unaddressed)
- ☞ Grace-to-Gabriel package #1 (addressed)
- ☞ Mayor's note
- ☞ Church file

Inventory



Inventory at the Start of Chapter 2

- ☞ Professor Barclay's card
- ☞ Grace's notebook and pen
- ☞ Grace's wallet
- ☞ Gabriel-to-Grace letter #1

Chapter 3

Huber Farm Interior

Read newspaper (1).

Click on the close-up of von Glower's business card in Inventory (1). Von Glower's home appears on Munich map. (Perlach stop.)

Go to Übergrau's office.

Total points: 2

1/26

Übergrau's Office

Enter Übergrau's office and get Grace's package to Gabriel (1).

Read letter #2 from Grace to Gabriel in Inventory (1).

Talk to Übergrau.

Ask Übergrau about Ludwig II twice (2).

Go to Marienplatz. 173

Total points: 4

Marienplatz

Enter the cuckoo-clock shop (in the far left Marienplatz screen). Click on woodpecker clock on the counter to examine it (1), and then buy it by clicking your wallet on the vendor (3).

Go to Dienerstrasse. 19

Total points: 4

Dienerstrasse

Approach crime-scene crowd (north of the hunt club) (1). 178

Total points: 1

Crime Scene

Try to get Leber's attention. Use evidence analysis report or business card on Leber, or click on Leber (2).

Talk to TV reporters to get Leber to agree to meet with Gabriel at the police station. Use evidence analysis report on TV newswoman (5).

Go to hunt club. 185

Total Points: 7

Hunt Club, Front Hall

Talk to Xaver. Ask him about all topics offered to learn (among other things) that Klingmann is a new club member (3).

Go to hunt club's back hall. 188

Total Points: 3

Hunt Club, Back Hall

Hide woodpecker clock in plant by clicking clock on plant (5). 193

Go quickly to hunt club's front hall.

Total Points: 5

Hunt Club, Front Hall

Wait for woodpecker clock to go off, which makes Xaver leave.

Search Xaver's desk (click on desk)(1).

Search desk drawer (click on drawer).

Take Xaver's keys by clicking on them in the drawer (3). 197

Exit desk view and watch Xaver come back.

Go to hunt club's back hall. *167*

Total Points: 4

Hunt Club, Back Hall

Unlock basement door with Xaver's keys (click keys on door) (5).

Rewind woodpecker clock in plant; click on plant to take clock, then use clock on plant again.

Go quickly to hunt club's front hall. *202*

Total Points: 5

Hunt Club, Front Hall

Wait for woodpecker clock to go off and for Xaver to leave.

Put Xaver's keys back in his desk (1).

Exit desk view and watch Xaver come back.

Go to hunt club's back hall. *203*

Total Points: 1

Hunt Club, Back Hall

Click on unlocked door to enter basement ritual room.

Hunt Club, Ritual Room

Examine photographs in close-up view (1).

Examine animal heads (1) and cult symbols (1) in close-up views.

Pick up appointment book (1).

Look at pages of appointment book; click on page in close-up view (2). *204*

Exit appointment book close-up and watch von Zell catch Gabriel and take him up to the main hall.

Total Points: 6

Hunt Club, Main Hall

Ask von Zell about the trophies (3) and hunting (1) to learn about von Zell and von Glower hunting together.

Go to von Glower's house. *203*

Total Points: 4

Von Glower's House

Talk to von Glower.

Ask about all topics to learn about philosophy and other subjects (9).

Examine mask on wall (1).

Leave the house, setting up meeting time for later that night.

Go to Polizei Station.

Total Points: 10

Police Station

Talk to Leber about the latest victim (1).

Ask about all topics to learn details of animal killings case and about missing persons. Get Grossberg's name (5).

Examine map on wall in close-up view (1).

Get Grossberg's phone number off map (3); use your notebook on Grossberg's name and number.

Go to Huber farm.

Total Points: 10

Huber Farm Interior

Use Grossberg's number on phone to call and talk to his assistant (3).

Write to Grace by clicking on stationery (1).

Go to Übergrau's office.

Total Points: 4

Übergrau's Office

Talk to Übergrau.

Ask Übergrau about missing persons to get his secretary to research missing persons (3).

Go to Dienerstrasse.

Total Points: 3

Dienerstrasse

Click envelope on post office to mail letter to Grace (1).

Go to hunt club.

Total Points: 1

Hunt Club, Main Hall

Watch Preiss greet Gabriel, then sit down.

Talk to Preiss about club members. Ask about all topics to learn about von Zell's "change" and von Zell's loans to other members (5).

Watch club meeting start, with members splitting up into groups.

Talk to von Aigner and Hennemann in the group by the bar.

Ask von Aigner and Hennemann if they know about the killing the night before (2); get von Aigner to lie about knowing Grossberg by selecting that topic.

- ✂ Ask von Aigner and Hennemann what they were talking about; get invited to hunt (2).
- ✂ Approach von Zell/Klingmann group.
- ✂ Ask to get magazine (1).
- ✂ Use tape recorder on magazine in Inventory to place the recorder in the magazine (5).
- ✂ Approach von Zell/Klingmann group.
- ✂ Ask to put magazine back by selecting that topic (5).
- ✂ Watch end-of-club-meeting movie.
- ✂ Watch Chapter 3 ending movie.

Total Points: 20

Chapter 3 Total Points: 94

Game Total Points: 261

261

Inventory



Inventory at the Start of Chapter 3

- ✂ Gabriel's business cards
- ✂ Grace-to-Gabriel letter #1
- ✂ Übergrau's letter
- ✂ Ritter dagger

- ✂ Ritter talisman
- ✂ Tape recorder
- ✂ Blank tapes
- ✂ Huber keys
- ✂ Evidence analysis report
- ✂ Von Glower's business card
- ✂ Wallet
- ✂ Klingmann's receipt
- ✂ Notebook
- ✂ Klingmann's splice tape



Inventory gained during Chapter 3

- ✂ Grace-to-Gabriel Package
- ✂ Cuckoo clock
- ✂ Xaver's keys
- ✂ Grossberg's phone number
- ✂ Magazine
- ✂ Werewolf lore book
- ✂ Grace-to-Gabriel letter #2
- ✂ Victor Ritter's journal
- ✂ Christian Ritter's journal

Chapter 4

Schloss Ritter, Gabriel's Bedroom

Go to Schloss Ritter Library.

Schloss Ritter, Library

Click on biography section to find Ludwig biography.

Go to Rittersberg Town Square.

Rittersberg Town Square

Click on the post office and ring the buzzer to get letter from Gabriel (2).

Read Gabriel's letter in Inventory (1).

Go to Gasthof.

Total Points: 3

Gasthof Goldener Löwe

Ask Werner about the Smiths (1).

Talk to Smiths. Go through all topics offered to learn about them, the Black Wolf, and to get Grace and Gabriel's tarot readings (8).

Go to St. Georg's Church.

Total Points: 9

St. Georg's Church

Go back to the crypt, see Gerde and realize she was in love with Wolfgang (click on her twice) (1).

Go to Schloss Ritter secret passageway.

Total Points: 1

Schloss Ritter, Secret Passageway

Click on stairs to go to exterior wall.

Pick wild roses (2).

Go to St. Georg's Church.

Total Points: 2

St. Georg's Church

Put roses on Wolfgang's coffin (5).

Watch Gerde and Grace make up.

Grace gets keys to car from Gerde (1). Neuschwanstein castle and Herrenchiemsee appear on the Southern Bavarian map when Gerde gives Grace the keys to Gabriel's car.

282 ✓
Go to Schloss Ritter exterior.

Total Points: 6

Schloss Ritter, Exterior

283 ✓
Drive car; use car keys on car (1).

Go to Neuschwanstein.

Total Points: 1

Neuschwanstein, Entry Hall

(285) ✓
284 ✓
Listen to tour tape describe Ludwig's life; click on tour tape button while in the normal room view (1).

Explore room by clicking on paintings and other items. Listen to the tour tape description when the button appears.

Go to Neuschwanstein bedroom (1). NO POINT

284 Perhaps no Total Points: 1

Neuschwanstein, Bedroom

287 ✓
Listen to tour tape describe Ludwig's life; click on tour tape button while in the normal room view (1).

Explore room by clicking on paintings and other items. Listen to the

tour tape description when the button appears.

Go to Neuschwanstein chapel.

287 Total Points: 1

Neuschwanstein, Chapel

286 ✓
Listen to tour tape describe Ludwig's life; click on tour tape button while in normal room view (1).

Explore room by clicking on paintings and other items. Listen to the tour tape description when the button appears.

Go to Neuschwanstein bedroom.

Go to living room.

286 Total Points: 1

Neuschwanstein, Living Room

289 ✓
Listen to tour tape describe Ludwig's life; click on tour tape button while in normal room view in this room (1).

Explore room by clicking on paintings and other items. Listen to the tour tape description when the button appears.

Go to Neuschwanstein grotto.

Total Points: 1

287

Neuschwanstein, Grotto

Listen to tour tape describe Ludwig's life; click on tour tape button while in normal room view in this room (1). ✓ 290

Explore room by clicking on paintings and other items. Listen to the tour tape description when the button appears.

Go to Neuschwanstein study. 288

Total Points: 1

Neuschwanstein, Study

Listen to tour tape describe Ludwig's life; click on tour tape button while in normal room view in this room (1). 291

Explore room by clicking on paintings and other items. Listen to the tour tape description when the button appears. 289

Go to Neuschwanstein singer's hall.

Total Points: 1

Neuschwanstein, Singer's Hall

Listen to tour tape describe Ludwig's life; click on tour tape button while in normal room view in this room (1). 292

Examine wolf paintings and listen to tour tape about them (2). 294

Return to map and go to Herrenheimsee. 292

Total Points: 3

Herrenheimsee, Entry Room

Talk to Frau Miller, the woman at the counter. Ask her about all topics, including buying a ticket (2). 296

Read Letters to and from Elizabeth in entry hall displays; click on all four letters (3). 299

Go to Display Room 1.

Total Points: 5

Herrenheimsee, Display Room 1 (left room)

Examine "Grand Master of Knights of St. George" display. Click on painting, robe, and pins.

Read about Ludwig's diary and read diary entries (2). Click on display case and signs on wall opposite the case.

Read about Ludwig's relationship with Wagner and Ludwig's letter to the conductor (1).

Go to Display Room 2. 302

Total Points: 3

300

Herrenheimsee, Display Room 2 (right room)

Read both notes to servants in display case against far wall (2).

Examine "Midnight Sleigh Rides" display (2). Click on painting and on plaque (1).

Read about Ludwig's demise by clicking on all of the "Last Days" signs (4).

Go to entry room.

311 Total Points: 9

Herrenheimsee, Entry Room

Talk to Frau Miller at counter.

Ask her about Ludwig's diary and Ludwig's letter to the conductor. Click on all topics offered (2). Bayreuth (Wagner Museum) appears on map.

Go to Schloss Ritter.

311 Total Points: 2

Schloss Ritter, Main Hall

Watch Gerde tell Grace about Barclay's phone call.

Go to Schloss Ritter Library.

Schloss Ritter, Library

Read Chaphill's biography of Ludwig in Inventory (2). Click through all pages or voice-over button (1).

Use Barclay's card on phone to call him back (2). Barclay gives Dallmeier's phone number to Grace.

Use Dallmeier's number on phone to call Dallmeier and set up meeting (2). Starnberger See appears on the Southern Bavaria map.

Go to Starnberger See.

Total Points: 7 318

Berg, Starnberger See

Click on cross in water; watch Grace meet Dallmeier.

Ask Dallmeier about all topics offered, including Black Wolf, Ludwig, Bismarck, Ludwig's Diary, Hunting Accident, and other subjects (10).

Watch Dallmeier leave.

Go to Bayreuth (it appeared on Southern Bavaria map after Frau Gelder directs her to visit the Wagner museum there).

Total Points: 10 328

Wagner Museum, Entry Hall

Watch Grace meet Georg Immerding.

Go to display room.

Wahnfried, Display Rooms

Display room 1: Click on piano and statue displays.

Display room 2: Examine desk area, theater diagram, and letter from M. Beaujoulais (1). Click on desk, then on diagram (1) and letter. Examine "Death of Wagner" display.

Display room 3: Examine "Ludwig and Wagner" display and read letters. Click on glass case, Ludwig's letter to Wagner (1), Wagner's letter to Ludwig (1), and the Death sign (1).

Display room 4: Examine opera displays.

Go to Entry Hall.

Total Points: 5

Wagner Museum, Entry Hall

Talk to Georg Immerding and go through all topics offered. Ask him about Wagner (1), about the letter

to the conductor (1), about himself, about wolf panels, and about the "lost opera" (3).

Go to Schloss Ritter.

Total Points: 6

Schloss Ritter, Main Hall

Talk to Gerde. Ask her about the special permit Dallmeier told Grace about (2).

Go to Schloss Ritter Library.

Total Points: 2

Schloss Ritter, Library

Write to Gabriel by clicking on the typewriter (3).

Use Ludwig biography on phone to call Bertil publishing to get Chaphill's number (2).

Use Chaphill's number on phone to call Thomas Chaphill to ask about diary (2).

Go to Gasthoff.

Total Points: 7

Gasthof Goldener Löwe

Talk to Werner.

Ask him to go get the Smiths.

350

Ask Smiths about all topics, including Ludwig's Dream and the Black Wolf. (2)

Go to Rittersberg Town Square.

(250) Total Points: 2

Rittersberg, Town Square

To mail the letter to Gabriel, click on the post office and its buzzer, and then click envelope on Frau Gelder (1); click your Wallet on Frau Gelder to pay for postage (1).

Go to St. Georg's Church exterior view.

Click on newly budded lilies to pick one (2).

Go to Berg. (354) 354
Total Points: 4

Berg, Starnberger See

Use lily on water from the edge-of-water view (click on water from railing to get there) (10).

Watch Ludwig appear in the water.

Go to Schloss Ritter main hall. 264

Total Points: 10

Schloss Ritter, Main Hall

Find out about the faxed copy of the diary.

Go to Rittersberg Town Square.

Rittersberg, Town Square

Get fax from post office by clicking on the post office and its buzzer (5).

Read fax of Ludwig's diary. Click on all diary pages in Inventory (1).

Go to Bayreuth. 370

Total Points: 6

Wagner Museum, Entry Hall

Show diary to Georg (click fax translation on Georg) (10). 270

Watch chapter end movie, confirming existence of lost Wagner opera.

Total Points: 10

Chapter 4 Total Points: 119

Game Total Points: 380

Inventory



Inventory at the Start of Chapter 4

- § Professor Barclay's card
- § Grace's notebook and pen
- § Grace's wallet
- § Screwdriver
- § Letter to Ludwig
- § Gabriel-to-Grace letter #1



Inventory Gained During Chapter 4

- § Wild roses
- § Gabriel-to-Grace envelope #2
- § Gabriel-to-Grace letter #2
- § Chaphill's Ludwig biography
- § Note with Dallmeier's name and number
- § Note with Thomas Chaphill's name and number
- § Grace-to-Gabriel envelope #3
- § Fax of Ludwig's translated diary
- § A lily

Chapter 5

Munich Map

Go to the Marienplatz.

Marienplatz

Buy some wurst (1). Click on vendor's booth, click on the weiss wurst in the case, then use wallet on vendor.

Go to the hunt club.

Total Points: 1

Hunt Club, Main Hall

Pick up magazine to get back tape recorder (2).

Go to Übergrau's office.

Total Points: 2

Übergrau's Office

Get package from Grace (1).

Read letter from Grace from Inventory (1).

Talk to Übergrau.

Ask him about missing persons (2).

Have Übergrau translate tape from hunt club (5). Use von Zell tape on Übergrau to play it.

Go to Leber's office.

Total Points: 9

Leber's Office

Talk to Leber.

Ask him about the case and about Grossberg's ledgers twice (1).

Play von Zell tape for him to convince him you have information; use von Zell tape on Leber (7).

Leber has account books brought in.

Get Grossberg's account info by clicking on papers and then on the ledger (3). Dorn's address appears on map.

Say "Friendly Wanderer" when Leber asks for the club name (2).

Go to Dorn's kennel.

Total Points: 13

Dorn's Kennel

Knock on door. Dorn tells Gabriel he needs money. Gabriel can now ask Übergrau for money to pay Dorn.

Go to Übergrau's office.

Übergrau's Office

Talk to Übergrau. Ask him for cash (2).

Go back to Dorn's Kennel.

Total Points: 2

Exotic Animals Kennel

Knock on door.

Give cash to Dorn (5).

Talk to Dorn.

Ask him about his dealings with Grossberg and click on all topics offered (8).

Examine cages where wolves were kept. Click on south exit to change rooms then click on the last cage on the right.

Examine straw in cage (1).

Watch large cat attack.

Distract the cat by using wurst on cat (5).

Get the wolf's zoo tags (2).

Go to hunt club.

Total Points: 21

Hunt Club, Front Hall

Watch men leave for hunting lodge.

Watch men arrive at hunting lodge (5).

Total Points: 5

133

Hunting Lodge, Gabriel's Bedroom

Go out to hallway.

Watch von Zell lock his bedroom door.

Hunting Lodge, Upstairs Hallway

Knock on Von Aigner's bedroom door (second door on left).

Hunting Lodge, von Aigner's Bedroom

Talk to von Aigner.

Ask him about the club, Grossberg (1), and von Zell (1). Click on all topics offered (3).

Watch Gabriel leave room.

Total Points: 5

438

Hunting Lodge, Upstairs Hallway

Enter Preiss's bedroom; click on third door on right.

Hunting Lodge, Preiss's Bedroom

Get rope from closet. Click on *sbrank*, click on rope (1). 451

Find the ledge. Click on Preiss' window, look down while in window view, click on ledge (5).

Go out on ledge by using the rope on the ledge.

Total Points: 6

444

Hunting Lodge, Ledge

Enter von Zell's bedroom. Click on middle window once you're on ledge.

Hunting Lodge, von Zell's Bedroom

Get Grossberg's letter from von Zell's appointment book. Click on appointment book on bedside table, click on bit of letter (2). 446

Read Grossberg's letter. Click on letter in close-up (1). 447

Find footprint in bathroom. Click on bathroom, click on bathroom rug, click on rug to turn over, click on footprint (3). 450

Go out on ledge. Click on window.

Total Points: 6

Hunting Lodge, Ledge

Return to Preiss' bedroom. Click on Preiss' window.

Go down to great room.

Hunting Lodge, Great Room

Get lantern. Click on *shrank*, click on lantern (1).

Talk to Hennemann. Ask him about the club and other topics. Click on all topics offered (5).

Go to Klingmann's room.

Total Points: 6

Hunting Lodge, Klingmann's Bedroom

Show wolf tags to Klingmann (7).

Total Points: 7

Hunting Lodge, Great Room

Get matches from fireplace.

Go to stable.

Hunting Lodge, Stable

Get hedging shears (1).

Go to woods.

Go over layout of woods with map; you'll need to be familiar with it later.

Examine wolf print. Click on paw print on woods #5, click on print in closeup, click on orange mud in closeup (2).

Go to exterior of lair in woods. (167)

Total Points: 3

Hunting Lodge, Exterior of Lair

Examine wolf print. Click on paw print, click on print in close-up, click on orange mud in close-up.

Examine orange earth near the hedges (1).

Use shears on hedges to cut them away (3).

Enter cave by clicking on cut hedges (5).

Gabriel will enter the cave.

Total Points: 9

Hunting Lodge, Caves

Click on second cave entrance.

Click on pit area to watch Gabriel fall in.

Examine pit with lantern (10).
Use matches on lantern in Inventory.

Watch von Zell eating.

Total Points: 10

Watch von Glower arrive and throw gun to Gabriel.

Shoot von Zell; use the gun on wolf (5).

Watch Chapter 5 ending movie.

Total Points: 18

Chapter 5 Total Points: 133

Game Total Points: 513

485

Hunting Lodge

Go to hunting lodge's upstairs hallway.

Enter von Glower's bedroom; click on first door on right.

Take von Glower to the lair (10).

Watch chapter 5 midpoint movie.

End up in woods at night in the hunting maze.

495 Total Points: 10

Hunting Lodge, Woods at Night

Use the talisman to herd von Zell toward the ravine (3).

Get von Zell to the ravine (10).

508

Inventory



Inventory at the Start of Chapter 5

- Gabriel's business cards
- Grace-to-Gabriel letter #1
- Grace-to-Gabriel letter #2
- Übergrau's letter
- Ritter dagger
- Ritter talisman
- Blank tapes
- Huber keys
- Evidence analysis report
- Von Glower's business card
- Wallet
- Cuckoo clock (If you retrieved it from the plant, which isn't necessary.)

- ☛ Grossberg's phone number
- ☛ Werewolf lore book
- ☛ Victor Ritter's journal
- ☛ Christian Ritter's journal
- ☛ Klingmann's receipt.



Inventory Gained During Chapter 5

- ☛ Grace-to-Gabriel envelope #3
- ☛ Grace-to-Gabriel letter #3
- ☛ Tape recorder
- ☛ Von Zell conversations tape
- ☛ Ripped out ledger page from Grossberg's account book
- ☛ 14,000 D.M. in a pouch
- ☛ Wurst
- ☛ Zoo wolf tags
- ☛ Small lantern
- ☛ Matches
- ☛ Grossberg's blackmail letter
- ☛ Shears
- ☛ Rope

Chapter 6, Part 1

Rittersberg, Rathaus Dungeon



Check on Gabriel (1).



Go to town square.

514

Total Points: 1

Rittersberg, Town Square



Get letter from von Glower by clicking on the post office and buzzer (1).



Read letter from von Glower in Inventory (2).



Go to Gasthof.

517

Total Points: 3

Gasthof Goldener Löwe



Get hard roll from Mrs. Smith's table (1).



Talk to Mrs. Smith. Click on all available topics (3).



Go to Schloss Ritter bedroom.

521

Total Points: 4

Schloss Ritter, Bedroom

Get pillowcase; click on fresh sheets (1).

Go to dungeon.

Total Points: 1

Rittersberg, Rathaus Dungeon

Lure pigeon inside dungeon; use hard roll on pigeon (2).

Capture pigeon; use pillowcase on pigeon (5).

Go to Altötting.

Total Points: 7

Altötting, Chapel Walkway

See silver penitent gifts on left chapel walkway. Click on gift box, then click on silver limbs and small sign (1).

Enter priest's office (off right chapel walkway).

Total Points: 1

Altötting, Priest's Office

Meet the priest.

Buy bottle of water; click wallet on the donations basket on the table (2).

Go to Neuschwanstein's living room.

Total Points: 2

Neuschwanstein, Living Room

Watch child try to sit on chair.

Wait until guard is out of room, then click on chair and use bottle of water on chair (5).

Go to bedroom.

Total Points: 5

Neuschwanstein, Bedroom

Wait until first guard goes into entry hall, then click on secret panel area to open it and take the opera act to the right of the living room door (5).

Go to grotto.

Total Points: 5

Neuschwanstein, Grotto

Wait until guard goes into study, then click on secret panel area (against left wall) to open it and take the opera act (5).

Go to singer's hall.

Total Points: 5

Neuschwanstein, Singer's Hall

Let pigeon loose in back hallway by clicking the pigeon on the guard (5).

Open secret panel area (middle of the wall nearest adjoining hallway) by clicking on it take the opera act (5).

Go to St. Georg's Church.

Total Points: 10

St. Georg's Church

Examine Gerde's penitent gift to Wolfgang. Click on coffin area, then on Wolfgang's coffin and the silver heart (1).

Go to Schloss Ritter.

Total Points: 1

Schloss Ritter, Main Hall

Ask Gerde about silver heart by clicking on Gerde and then on the Silver Heart topic (1).

Go to St. Georg's Church.

Total Points: 1

St. Georg's Church

Take silver heart (1). Click on coffin area, then on Wolfgang's coffin and the silver heart.

Go to Altötting priest's office.

Total Points: 1

Altötting, Priest's Office

Talk to priest.

Use silver heart or priest's card to get priest to take Grace into the shrine (3).

Total Points: 3

Altötting, Inner Shrine

Use silver heart on penitent box on altar to offer it as gift to the Madonna (3).

Wait until wind begins to howl.

- ✦ Click on exterior door in inner shrine to open it (3). 569
 - ✦ Wait until candles go out.
 - ✦ Move chair under urns (2). 571
 - ✦ Get diagram from Ludwig's urn by clicking on urn (5). 576
- Total Points: 13

Chapter 6, Part 2

Wittelsbacher Theater, Foyer

- ✦ Pick up a program (1).
 - ✦ Look at the opera poster. 577
 - ✦ Go to office.
- Total Points: 1

Wittelsbacher Theater, Office

- ✦ Pick up seating chart by clicking on it on the bulletin board (1). 578
- ✦ Pick up opera glasses from the table (1). 579
- ✦ Pick up to-do list from table (1). 580
- ✦ Read to-do list from your Inventory.

- ✦ Talk to Gabriel (1).
 - ✦ Go to auditorium. 581
- Total Points: 4

Wittelsbacher Theater, Auditorium

- ✦ Watch Georg's brother leave.
 - ✦ Warn Georg about disturbance (click on Georg) (1). 582
 - ✦ Talk to chandelier worker to find out that the chandeliers are not in the exact location specified by Wagner (click on worker) (1). 583
 - ✦ Look at Wagner's theater diagram in Inventory. Click on the 'X' in the middle to determine that this was where Wagner planned to seat von Glower (1). 584
 - ✦ Look at the seating chart from the office in Inventory, clicking the box marked "Mittelloge (1)." 585
 - ✦ Go to upstairs and click on the double doors in the hall to enter the Mittelloge.
- Total Points: 4

Wittelsbacher Theater, Mittelloge

- ✦ Enter room to lock down location of von Glower's seating (3). 588



Go to spotlight room.

Total Points: 3

Wittelsbacher Theater, Spotlight Room



Look out of the small window at the auditorium.



Turn the spotlight on by clicking on it, and then clicking on the switch.



Aim spotlight beam until it is directed at the *Mittelloge*. Click on spotlight handle in close-up, then move the light on the auditorium view until the spotlight beam is aligned (5).



Go to foyer.

Total Points: 5

Wittelsbacher Theater, Foyer



Tell usher where to seat von Glower and Leber by using seating chart on usher (3).



Go to backstage.

Total Points: 3

Wittelsbacher Theater, Backstage



Get rope. Click on pulley, then click on rope twice (1).



Go to basement.

Total Points: 1

Wittelsbacher Theater, Basement



Go to basement room 2.



Get keys to basement from panel box in basement room 2 (1).



Go to basement room 5.



Enter prop room.

Total Points: 1

Wittelsbacher Theater, Prop Room



Get *Privat* banner (1).



Check lock on door by using theater keys on door from the hallway (3).



Go to basement furnace room.

Total Points: 4

Wittelsbacher Theater, Furnace Room



Open furnace door (1).



Put coal in furnace by clicking on coal bin scooper (1).



Light the pilot by clicking on furnace controls, then clicking on the

pilot button 'Automatisch' in a close-up view (1).

Turn up heat until coals ignite. Click on the furnace controls, then turn the control dial to high 'hoch' setting in close-up view (3).

Go to foyer.

Total Points: 6

Wittelsbacher Theater, Foyer

Grace is told it's time to open the doors.

Go to office.

Wittelsbacher Theater, Office

Move Gabriel to the prop room by clicking on him (1).

End up in foyer.

Total Points: 1

Wittelsbacher Theater, Foyer

The Overture of the opera is about to begin.

Go to office.

Wittelsbacher Theater, Office

Get dressed by clicking on formal clothes (1), then speak with Leber.

Go to spotlight room.

Total Points: 1

Wittelsbacher Theater, Spotlight Room

Check to see that von Glower is in the *Mittelloge* by clicking on the auditorium view and then use opera glasses on *Mittelloge* (2). Act 1 starts.

Go to upstairs central hallway.

Total Points: 2

Wittelsbacher Theater, Central Upstairs Hallway

Tie *Mittelloge* doors shut by clicking on doors and then using rope on the door handles in close-up view (2).

Put *Privat* banner on door to cover up handles and rope; use banner on rope in close-up view (4).

Total Points: 6

Wittelsbacher Theater, Prop Room

In the act 2 time frame, we are now playing as Gabriel.

Click on heavy prop to move it and reveal the hidden vent (1).

Use Ritter dagger to remove vent cover (2).

Click on open vent to climb through it (1).

Exit from basement.

Go to backstage.

Total Points: 4

Wittelsbacher Theater, Backstage

Click on pulley, and then click twice on tape to take it (1).

Go to dressing room.

Total Points: 1

Wittelsbacher Theater, Dressing Room

Click on clothes rack, then click on minstrel costume to take it (1).

Use minstrel costume on Gabriel to have him put it on (2).

Pick up powder by clicking on it on dressing table (1).

Use powder on dressing table mirror to block the view (5).

Hide behind changing screen by clicking on it (3).

Wait for Englehart to enter.

Attack Englehart. Use tape on him when you attack to prevent him from screaming (5).

Watch transformation aria movie.

We are now in the basement, playing as Gabriel the wolf.

Total Points: 17

Wittelsbacher Theater, Basement

Unlatch doors so that basement Room 9 is blocked off from von Glower (5). Click on door latches to shut doors, then use Smell button to see where von Glower and Gabriel are.

Unlatch doors so that von Glower is herded toward the basement furnace room and has no alternate routes. (See map on page 210 for which doors to shut.)



Once this is done, walk Gabriel toward the furnace room to force von Glower to back into the furnace room (10).



Enter furnace room.

Total Points: 15

Wittelsbacher Theater, Basement Furnace Room



Grace and Leber enter.



Give control to Grace by clicking on Grace (1).



Have Grace open furnace door by clicking on it (2).



Give control to Gabriel the wolf by clicking on Gabriel (1).



Wait until von Glower leaps to attack Leber.



Hit von Glower in midair to send him flying into the furnace. Click on von Glower in midair, just

before he crosses in front of the furnace, timing it so that von Glower will enter furnace on impact (20).



Watch the end of game movie.

Total Points: 24

Chapter 6 Total Points: 166

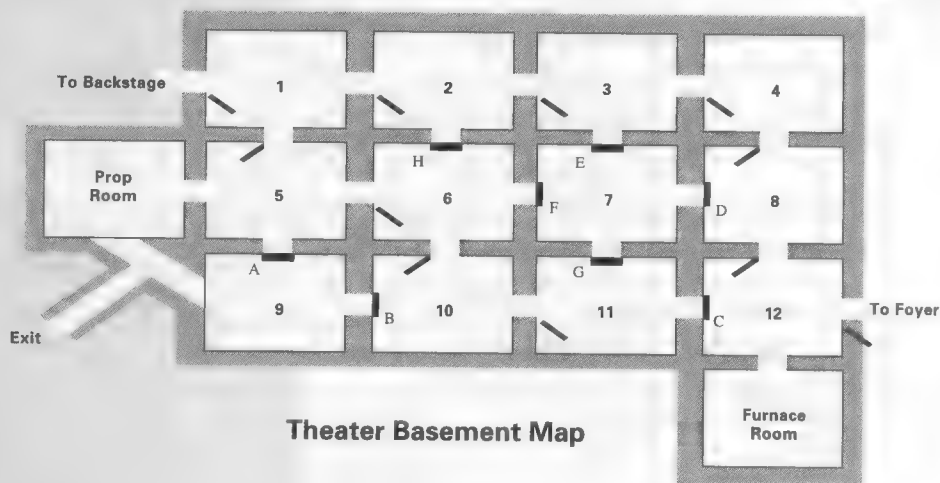
Game Total Points: 679

Inventory



Inventory at the start of Chapter 6, Part 1 (Grace, pre-theater)

- ☛ Grace's wallet
- ☛ Gabriel's car keys
- ☛ Gabriel-to-Grace letter #1
- ☛ Gabriel-to-Grace letter #2



Legend

At start, Gabriel is in room 1, von Glower is in room 12. Go from room 1 (turn to your right to head south) through room 5 to room 9; shut the north door in room 9 (A); exit east to room 10; shut the west door in room 10 (B); head east to room 12 (C); shut the west door in room 12; head north from room 12 to room 8; shut the west door in room 8 (D); head north to room 4, then west to room 3 and south to room 7 (E); shut the north door in room 7 (F), shut the west door in room 7; head south to room 11; shut the north door in room 11 (G); head west to room 10 (E); head north to room 6; shut the north door in room 6 (H); head west to room 5, head north to room 1; you are now facing von Glower down a path, keep heading east from room 1 until you get to room 4, then head south all the way to the furnace room.



Inventory Gained During Chapter 6, Part 1 (Grace)

- ☞ Von Glower's letter
- ☞ Three acts of opera
- ☞ Hard roll
- ☞ Pillowcase
- ☞ Dove in pillowcase
- ☞ Bottle of water from Mary's Spring

- ☞ Silver Heart
- ☞ Priest's card
- ☞ Gabriel's Ritter Talisman



Inventory at the start of Chapter 6, Part 2 (Grace, theater)

- ☞ Professor Barclay's card
- ☞ Grace's notebook and pen

- ☞ Grace's wallet
- ☞ Von Glower's letter
- ☞ Ritter talisman



Inventory Gained During Chapter 6, Part 2 (Grace)

- ☞ Opera program
- ☞ To-do list
- ☞ Seating chart for theater
- ☞ Wagner's theater diagram
- ☞ Theater keys
- ☞ Privat banner
- ☞ Rope
- ☞ Opera glasses



Inventory at the start of Chapter 6, Part 2 (Gabriel)

- ☞ Ritter dagger
- ☞ Business card
- ☞ Gabriel's wallet



Inventory Gained During Chapter 6, Part 2

- ☞ Roll of tape
- ☞ Powder
- ☞ Engelhart costume

Chapter 8

HINTS

Chapter 1 Hints

All of a sudden, I'm the *Schattenjäger*. What in the world am I supposed to do to start this investigation of the murdered child?

An investigator *investigates*, right? Start by examining the contents of the duffel bag packed for you by faithful Gerde. Maybe she packed a sandwich, or some reading material, or a knife.

It was nice to hear from Gracie and the family lawyer, and I appreciate the dagger and wallet. But this tells me nothing about the missing wolves.

True. You don't suppose the newspapers have picked up the story, do you?

But I don't speak German; how am I going to read the news?

Read the paper carefully and maybe you can pick out a few words here and there, like the name of the investigating officer and the zoo where the wolves used to live. Click on the newspaper in close-up.

I got it! I'm supposed to explore everywhere and pick up everything that might be a clue.

That's right. You never know when you might need something special.

I've found the place where the wolf must have lain in wait for the girl. How do I gather evidence?

Start with the easy work: collect the strands of hair you find by clicking on them. The paw print is going to be a bit more difficult. Click on it first in close-up. You're going to need to find something you can use to cast a life-size copy. Maybe you can find something nearby. Where do they store supplies on a farm?

How do I get to the zoo?

It's a *really* long walk from the Huber farm. We'd suggest you drive. You *do* have the keys, don't you?

How do I use this map?

You're coming from the Locham u-bahn station. Select another location from the map to go to that location. Try the zoo at Thalkirchen.

It would be interesting to get a closer look at the wolves in the zoo. How do I do that?

Any tourist can read the signs at the wolf kennel; perhaps there is information there. While you're at it, click over the fence and then click the wolves in close-up. Then there's that nice kennel attendant, Thomas, although he's not going to let you too close to the wolves — he's got his orders. You may have to go over his head.

Herr Doktor Klingmann is not all that helpful, although some of his theories are kind of interesting. I still want to get a closer look at the wolves, though.

If only you could somehow convince Thomas that Herr Doktor wants him to take you inside the kennel. It would have to be a direct order, of course, and it would have to be in the director's voice. How does the director communicate with his workers, anyhow?

I get your drift. But I can't imitate Klingmann's voice. How do I make Thomas think it's the boss?

You did tape-record your interview with Herr Doktor, didn't you? Is there something you can do with the tape to, ah, improve on what Klingmann said? Perhaps you should go back to the farm and experiment.

When I try to "improve" the tape, I find that I don't have all the phrases I need in order to make a complete sentence.

Sounds like you didn't ask Herr Doktor Klingmann enough questions. Go ahead, bother him again.

What's the phrase I want, anyway?

You need to splice together the phrase, "Thomas, Herr Doktor Klingmann here. Show our wolves to Mr. Knight."

I've "improved" the tape and now I'm all alone in Klingmann's office while he's busy elsewhere.

You mean he left his desk unlocked and the walkie-talkie in plain sight? And while you're exploring, think about this: Everybody's got to hang his hat and coat somewhere, right?

It worked like a charm: Thomas has brought me up close to the wolves. Margarite seems so sweet, like a friendly dog.

Maybe, but our family dog usually avoids ripping the guts out of the neighbor's children. But as long as you are petting the wolf, maybe you can collect some evidence from her back.

How do I find Übergrau's office?

Once you've read his letter to Gabriel, you can go to the Marienplatz in downtown Munich. Übergrau's office is at 21 Marienplatz.

I wasn't expecting Matlock, but Herr Übergrau seems so young. Should I accept his offer of help?

Trust us, you're going to need all the help you can get. Maybe the lawyer knows someone who knows something about wolves...and is *not* connected to the zoo.

This receipt I took from Klingmann's coat pocket is the last page of a multiple-page set and is very hard to read. There's a backward impression on the other side, though.

We don't want to have to spell this out if we don't have to do, Gabriel. You're a smart, good-looking guy — you can't pass a mirror without saluting yourself — perhaps you can figure out how to convert the writing so that it reads properly.

Where do I find the hunt club?

Downtown Munich is a popular place for people to gather.

The stuffed shirt at the hunt club's concierge desk won't let me in. He claims they only accept members of prominent German families.

But Gabriel, you *are* a member of a prominent German family. What evidence could you bring that would convince him? Think about this: Who is your only independent contact in Munich?

How do I end this chapter?

If you think you've done everything necessary but still can't leave, check out Chapter 7 for a list of must-do actions.

Chapter 2 Hints

Hey, there's a workman in my room. How do I get him to leave?

It's not easy. First, explore the room carefully. He's still there, right. Maybe you should go talk to Gerde. Go explore the town, too. Talk to Werner and the mayor in the town courtyard. Once you've fully explored, the workman will be gone.

OK, he's gone. Something is a bit strange about the fireplace in Gabriel's bedroom, isn't it?

You're right: There seems to be a missing stone and a hole behind it.

Hmm...there seems to be a little rivet or button at the bottom of the hole.

Right again. Maybe you can find some tool lying around that will fit in the hole.

Wow! When I press the button I hear a noise that sounds like something is opening, but I can't figure out what has happened.

You don't suppose that something has moved back behind a place you've checked earlier? Don't shrink from the challenge!

Mayor Habermas says he'd be glad to help me look up the werewolf records in Rittersberg, but he needs to know the date. Where can I find it?

Know of any good libraries in town?

How do I get into the *Schattenjäger* library? The door is locked.

Who might have the key? And where might she keep it?

Mayor Habermas says that Baron von Ralick gave his confession to a priest at St. Georg's. I believe there may be records at the church, but the current priest doesn't speak a word of English.

Look at the church from the dungeon window close-up, then go chat with the mayor. Perhaps you could ask him to write him a note on your behalf.

How do I end this chapter?

Look at the list of must-do actions in Chapter 7 to make sure you've completed all necessary tasks.

Chapter 3 Hints

How do I get to share a glass of wine or two with Baron von Glower?

You'll need his address, of course. Pick a card, not any card: *his* card.

I read about the new killing in the newspaper. How can I investigate?

Maybe you should go to the crime scene — the newspaper can help you with that one.

I'm at the crime scene on Dienerstrasse but I can't get Leber's attention.

Surely there's someone around who would find your information newsworthy.

Kriminalkommissar Leber refuses when I ask for Herr Grossberg's telephone number. I guess he's afraid I'll disturb the dead.

Sorry to have to tell you this, but there is no way he's going to give you the phone number. But you don't suppose he'd leave it hanging around somewhere at the police station, do you? If you find it, jot it down.

There's a locked room in the basement of the hunt club, and something tells me that I should take a look inside. Know a good locksmith?

Why spend money on a locksmith when you can obtain a key for much less? Gabriel has concocted an absolutely cuckoo way to distract Xaver, if you've got the time.

OK, I bought the clock. Where do I put it?

Plant it in the back hall far enough to keep Xaver occupied for a few moments.

OK, I have Grossberg's number. Now what?

Use it. Do you recall seeing a phone anywhere?

Every time I try to eavesdrop of Klingmann's conversation with von Zell at the hunt club near the fireplace, von Zell tells me to get lost.

How rude of him! What's there to do but to sit around and read one of the old magazines lying around. Oh, and be careful not to misplace your pocket tape recorder while you're reading the magazine — it's actually pretty easy to leave the recorder inside.

How do I end this chapter?

Check out the list of must-do actions in Chapter 7 to make sure you've completed all necessary tasks.

Chapter 4 Hints

I realized I completely misread Gerde, I thought she might have her eye on Gabriel, but instead she's obviously still deep in mourning over Wolfgang. How can I make it up to her?

Love is blind, or something like that, huh? Can we suggest flowers? How about four wild roses — there's a bush growing near the secret exit from the castle; bring them to Wolfgang's coffin in the crypt. Gerde may be so overcome with gratitude she'll give you the keys to Gabriel's car.

How do I get from Schloss Ritter to get to Neuschwanstein?

You'll need a car. And the keys to turn it on. See the question above about lovesick Gerde.

How can I find out more about Richard Wagner?

Frau Müller at Herrenchiemsee knows the name and location of the Wagner museum. You need to explore Herrenchiemsee before she'll tell you, though.

Why is Grace dreaming about things she doesn't know about yet — like King Ludwig and his mid-night sleigh rides?

Mrs. Smith says it may be Ludwig himself seeking to communicate with Gabriel through Grace. She suggests Grace show her willingness to help by appealing directly to Ludwig for assistance.

How can Grace find out more about Ludwig?

Her old teacher back at Yale, Professor Barclay, knows a guy nearby.

I'd love to read some of private diaries, but they're not available to the public. Is there another way?

Well, it seems that one of biographers, Sir Richmond Chaphill, managed to obtain copies. Where could he — and his copies of the diary — be?

Father Get insists I accept his offer of a lovely lily. What should I do with it?

The same thing you did with the roses: offer them at the final resting place of a dead German. Perhaps you should give them a watery burial.

Drat! When I arrive at the Wagner Museum, the guy at the front desk tells me the place is closed this month.

You're Grace, right? Turn on the charm. And while you're there, be sure to chat him up about a missing opera by Wager.

How do I end this chapter?

Check out the list of must-do actions in Chapter 7 to make sure you've completed all necessary tasks.

Chapter 5 Hints

It's too early to eat, but I can't resist those strange meats on display in the sausage shop off the Marienplatz. What should I do?

Can we suggest you go for the worst? The weiss wurst, to be exact. Order it to go.

I've got this great tape I made secretly at the Hunt Club. But it's all in German. What should I do with it?

Who do you trust? You do, of course, have a very discreet family attorney, don't you?

Grossberg's assistant told me that the police have taken her boss' ledger book. I'd love to look at them, but Leber doesn't want to share.

If you can't beg, perhaps you can trade.

Sleazy Dorn wants the money Grossberg owes him before he'll begin to talk to me. Where am I going to get 14,000 Marks in a hurry?

You are the wealthy scion of a distinguished German family with your own personal attorney on retainer. Certainly you can scrape up some petty cash.

Dorn shows me the cage where the two zoo wolves had been kept. I can see a pair of silver zoo tags in the cage — but it has a ferocious new resident and he seems to think my hand is his lunch.

You're always thinking the worst of people, aren't you. Instead think of the wurst; perhaps the cat will prefer that to your hand.

I've explored most of the bedrooms of the Hunting Lodge and confronted Klingmann, but I can't get into von Zell's locked room.

He probably locked it because he thought you might try to get in. We wonder if he bothered to latch the window.

I've found this slender black rope in Preiss' room, probably a device from some perverted sexual act. What should I do with it?

Sorry, this is not that sort of book. But if you're thinking about ways to use it in this game, how about tying it to something in Preiss' room and using it to swing out the window. Maybe you can get into a locked room in this way.

I can't get through the dense briars in the woods, but I sense there is something important behind them.

The most important clue of the game, actually. Where have you seen a tool that would help you cut through the brush?

It's awfully dark in the cave. How can I see what's down in the stinking pit?

You'll be sorry...but it's something you've got to do. There are no light bulbs in the cave, and Gabriel is not well prepared. But maybe you can find something back in the coat shrank at the lodge. Oh, and be sure to pick up some matches: what has to be lit every once in a while?

I'm in the dark woods with a werewolf! How did I get myself into this — and more importantly, how do I get myself out?

A man's gotta do what a man's gotta do. What do you use against the forces of evil? The talisman, of course. Use it to keep the werewolf at bay and remember von Glower's instructions. Where did he say to corner the wolf?

How do I get out of this chapter?

Check out the list of must-do actions in Chapter 7 to make sure you've completed all necessary tasks.

Chapter 6 Hints

Where can a girl get a bite to eat around here?

There's not a lot of time devoted to formal dinners in this adventure. In fact, eating doesn't seem to be a very important part of anyone's lives. However, those are very nice breakfast rolls on the table at Gasthof Goldener Löwe at Grace's morning meeting with Mrs. Smith. Perhaps it would be wise to grab an extra one and put it into a pocket for a snack later on.

How do I distract the guards who watch the bedroom at Neuschwanstein so that I can grab the first scroll?

It wouldn't be so bad if there were only one guard here. What about the one who patrols the living room? Can you imagine her horror if she thought that a child had sat in one of the royal chairs? Worse, what if the child had, ah, wet the seat? What have you got that could make a wet spot? You need some water — some miracle water, perhaps.

I have the scroll from the bedroom, and I grabbed the scroll from the grotto without any problem. But the guard in the Sangerhalle seems very diligent. How do I get him off the scene?

How about giving him the bird? We saw quite a few of them on the window ledge down in the dungeon of the Rathaus.

Just how am I supposed to grab a pigeon?

First collect a bag of some sort; we usually carry around a spare pillowcase for exactly this kind of situation. If you don't, maybe you can find one in one of the bedrooms at Schloss Ritter.

And then maybe the bird would come to you if you offered a piece of bread — or maybe a breakfast roll.

I want to make a gift to the Virgin Mary at the shrine in Altötting. What would be appropriate?

- Have a heart. In fact, have Gerde's votive heart left on Wolfgang's crypt in Rittersberg. Now that you're friends, if you ask her real nicely, we bet she'll let you have it for Gabriel's sake.

Gabriel says he's cold in the theater. Should I go get him another sweater?

We're not sure there's anything you can do to warm the real chill that is deep within him now. But you might as well light the furnace in the basement of the opera theater. Who knows? The furnace might come in handy for something else.

The whole plan at the opera seems to revolve around trapping Baron von Glower in the Mitteloge seats. How do you keep a bad man down?

You'll have to tie one on. There are quite a few ropes hanging around backstage; use one to tie the doors shut. And maybe there's a way you can find some way to tell the world that the Mitteloge is "private."

I gotta get out of this prop room, but the door's locked.

Perhaps you can vent your anger with the dagger. And don't just blow hot air.

I've made my way into Engelhart's dressing room. How can I get the drop on him without him seeing me or yelling an alarm?

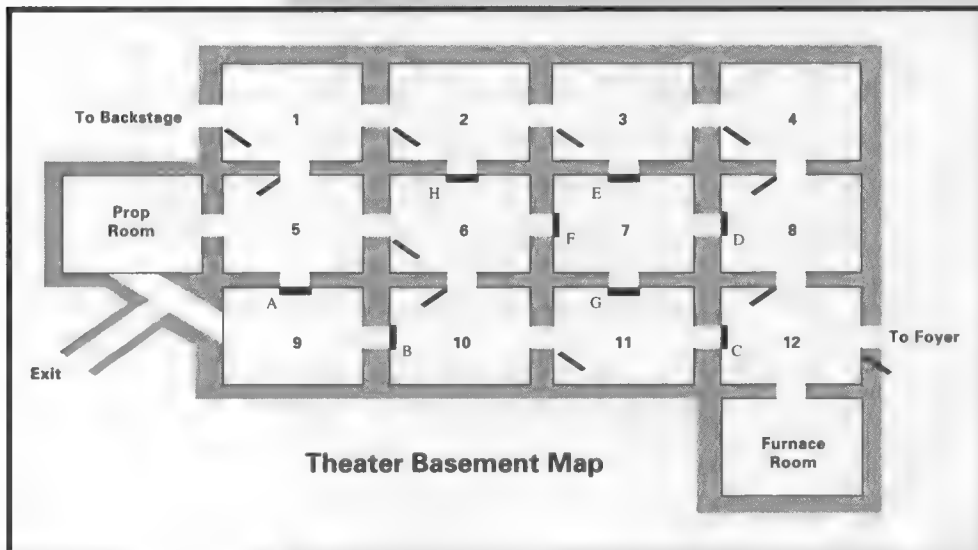
We'd suggest you take a powder. In fact, take a whole puff of powder. Can you think of a way that you could obscure Engelhart's view behind him as he sits at the makeup mirror? And once you've blocked his view, maybe you can find a good use for the roll of tape you'll find attached to a pulley offstage.

All right, it's all come down to this: I am Gabriel in hot pursuit of the transformed von Glower and we are both in the basement.

Gabriel comes down from backstage into basement room 1. The baron comes in from the foyer, arriving in room 12.

Your first priority is to prevent the Baron from escaping the opera theater through the air duct in room 9.

After that is accomplished, your goal will be to force Baron von Glower into the furnace room, which is a dead end.



The von Glower werewolf will always choose to remain downstairs in the basement rather than go back upstairs to where there are lots of people. And von Glower will also try to avoid Gabriel. So, your assignment is to close off the rooms in a logical pattern that will direct the werewolf to the furnace room. (Examine the map on the previous page to see how the basement looks when the proper doors are closed.)

You are, of course, a wolf and not a human being and so you're going to have to find a way to open and close latches without benefit of hands. And you've got to take care not to lock yourself in a room — if you end up on the wrong side of a latched door or cornered with von Glower, the game is over.

The doors are hooked open with a latch hook on the floor and Gabriel can unlatch those with his nose.

There are several paths you could take to herd von Glower to the furnace room. Here's one:

Start by heading down immediately from room 1 through room 5 to room 9. Immediately lock off the door between rooms 9 and 5, and then go west and lock off the door between rooms 9 and 10.

Next, move on to closing off the hall outside the furnace room and then the center, all the while herding von Glower toward the furnace room. Close the door between 12 and 11, and then the door between 8 and 7 as well as 6 and 7. Go up to room 4, then over to room 7 and close the door between 3 and 7. Head south to room 11 and close the door between 11 and 7. There's just one more to go! Move to room 6 and close the door between 6 and 2. Now go to the furnaceroom.

Finally, close off the door between 11 and 12. There is now nowhere for him to go but the foyer and the furnace room, and he will choose the furnace room.

It's a regular reunion down here in the furnace room — and I keep dying!

Some things only a human can do. Pass control to Grace and have her open the furnace room door. Next, click on Gabriel again. When von Glower leaps, jump for him before he passes in front of the furnace.

Chapter 9

CHARACTER GLOSSARY

<i>Hermann von Aigner</i>	Owner of one of Germany's largest butchering plants and a small brewery; a member of the hunt club.
<i>Blake Backlash</i>	The fictional hero of Gabriel's novel, <i>The Voodoo Murders</i> , a thinly disguised version of Gabriel.
<i>Professor Bertraim Barclay</i>	Grace's advisor at Yale; she calls him and asks for the name of an expert on King Ludwig.
<i>Monsieur Beaujolais</i>	He wrote a letter to Wagner discussing acoustics, sound waves, and crystals.
<i>Otto von Bismarck</i>	The Iron Chancellor, he served as premier of Prussia from 1862 to 1890 and chancellor of united Germany from 1871 to 1890.
<i>Sir Richmond Chaphill</i>	Author of a book about Ludwig II studied by Grace. He was one of the few outsiders permitted to read Ludwig's diaries.
<i>Thomas Chaphill</i>	Sir Richmond's son. Grace contacts him to see if she can read his copies of Ludwig's diaries.
<i>Costello</i>	The actor portraying Engelhart in the opera.
<i>Herr Josef Dallmeier</i>	An historian at Starnberger See in southern Bavaria. Grace consults him about King Ludwig II and any of his contemporaries who might have been called the Black Wolf.
<i>Detta</i>	An acquaintance of von Glower. At his bidding, she spends the night with Gabriel in von Glower's home.
<i>Dorn</i>	A shady dealer in exotic animals whose name appears in Grossberg's account books. Gabriel pays him a visit.

<i>Officer Fink</i>	The not-too-charming desk officer at the police station who tells Gabriel that Kriminalkommissar Leber is not willing to meet with him.
<i>Fujitsu</i>	Blake Backlash's female sidekick, an embarrassingly submissive portrayal of Grace.
<i>Frau Gelde</i>	The postmistress in Rittersberg.
<i>Father Getz</i>	The priest at St. Georg's Church in Rittersberg.
<i>Baron Friedrich von Glower</i>	The member of the Hunting Lodge who befriends Gabriel on his first visit, and then becomes much more.
<i>Paul Gowden</i>	An associate of Bismarck, he was known by the nickname of the Black Wolf. He apparently changed his name after Bismarck bestowed a royal title upon him in 1870.
<i>Grossberg</i>	The victim of werewolves found on Filsbergstrasse in downtown Munich. Ironically, he is a furrier.
<i>Dr. Gudden</i>	King Ludwig II's physician.
<i>Gunter</i>	Baron von Glower's butler.
<i>Ernst Habermas</i>	Mayor of Rittersberg
<i>Frank Hennemann</i>	A high-ranking government official who is a somewhat quiet member of the hunt club.
<i>Michael Hessel</i>	A graduate assistant at the University Biology Department who examines the animal hair samples from the zoo and the farm, and the impressions of the paw prints brought in by Gabriel.
<i>Frau Hogel</i>	Übergrau's secretary; she helps Gabriel research the newspaper clippings for missing persons.
<i>Frau Holstedder</i>	Grossberg's assistant, she answers the phone when Gabriel calls.
<i>Richard Horning</i>	King Ludwig II's horse trainer and one of the few sources of information about Ludwig's mysterious hunting accident. His grandson was interviewed by Dallmeier in the course of his research.

<i>Sepp Huber</i>	Cousin of Werner Huber, his young daughter was killed by a suspected werewolf at his farmhouse near Lochham.
<i>Toni Huber</i>	Sepp Huber's young daughter, the unfortunate victim of a wolf attack on the family farm near Lochham.
<i>Werner Huber</i>	The proprietor of the Gasthof Goldener Löwe in Rittersberg. He acts as Spokesman for group of villagers waiting outside Schloss Ritter to tell Gabriel they've come for the <i>Schattenjäger</i> .
<i>Gerde Hull</i>	The mistress of Schloss Ritter, she assists Gabriel, much to Grace's annoyance.
<i>Claus Immerding</i>	The co-conductor of the opera orchestra, brother of Georg Immerding.
<i>Georg Immerding</i>	A college student studying composing, he works behind the counter at Wahnfried, the Wagner museum.
<i>Dr. Stephan Klingmann</i>	Zoo director in charge of the mammal sections of the Zoologischer Garten München. He appears again later as a member of the hunt club.
<i>Kriminalkommissar Thomas Leber</i>	The officer in charge of the investigation into the death of the young girl at the Huber Farm and the other wolf mutilations.
<i>König Ludwig II von Bayern</i>	King Ludwig II of Bavaria.
<i>Margarite</i>	The wolf Gabriel befriends at the Zoologischer Garten München, to the horror of Thomas.
<i>Frau Müller</i>	The ticket seller at the front desk of the Herrenchiemsee Museum.
<i>Grace Nakimura</i>	Gabriel Knight's assistant.
<i>Otto Preiss</i>	A trial lawyer and member of the hunt club.
<i>Baron Klaus von Ralick</i>	The human form of a werewolf from a small village four hours east of Rittersberg; details are found by Mayor Habermas in the village records.
<i>Christian von Ritter</i>	Grace finds a letter dated March 4, 1864 from Christian von Ritter to King Ludwig II of Bavaria inside a book about werewolves in the <i>Schattenjäger</i> library.

<i>Wolfgang Ritter</i>	Gabriel's dead great-uncle, seen in a photograph on Gerde's table.
<i>Herr Silbermeier</i>	The foreman of the construction crew installing the new chandeliers in the opera house.
<i>Meryl and Emil Smith</i>	A polyester-clad couple from Pennsylvania who drop in on Schloss Ritter in search of the famous <i>Schattenjäger</i> .
<i>Dr. Speigal</i>	Another of Übergrau's clients; the lawyer calls him on behalf of Gabriel to find the name of an expert in animal biology.
<i>Thomas</i>	Worker at the wolf kennels of the Zoologischer Garten München; he'll eventually allow Gabriel to enter the closed wolf den.
<i>Harald Übergrau</i>	Gabriel's family lawyer.
<i>Frau Vogel</i>	The postmistress at Seeshaupt who brings King Ludwig a glass of water; no one seems to know what it was he whispered to her.
<i>Cosima Wagner</i>	Wagner's second wife, the daughter of Franz Liszt. She was very involved in Wagner's later works and carried on his music at the Bayreuth Festival after his death.
<i>Richard Wagner</i>	The famed German romantic opera composer. In his later years he was supported by King Ludwig II.
<i>Xaver</i>	The concierge of the Royal Bavarian Hunting Lodge.
<i>Baron Garr von Zell</i>	Scion of a family that owns the majority of stock in one of Munich's oldest banks.

Chapter 10

PHRASES AND PLACES

<i>Altötting</i>	Church that holds the hearts of some of Bavaria's royalty, including that of Ludwig II.
<i>Bayreuth</i>	Home of the Wagner museum.
<i>Der Fluch des Engelhart</i>	Name of the missing Richard Wagner opera, it means "The Curse of Engelhart." Engelhart can be translated as "Harsh Angel."
<i>Die Bestie von Alfing</i>	The Beast of Alfing, the creature on the Wanted poster seen in the dungeon of Rittersberg in 1750.
<i>Die Königlich-Bayrische Hoffjagdloge</i>	The Royal Bavarian Hunting Lodge, with an address on Dienerstrasse.
<i>Dienerstrasse</i>	An area in downtown Munich, the scene of the animal killing on a side street called Filserbergstrasse.
<i>Freistaat Bayern Zeitung</i>	Newspaper, literally "The Newspaper of the Free City of Bayern."
<i>Gasthof</i>	Guest house
<i>Gasthof Goldener Löwe</i>	The Golden Lion Guesthouse in Rittersberg, operated by Werner Huber.
<i>Guten Abend</i>	Good evening.
<i>Hauptpost</i>	Main post office.
<i>Innenstadt</i>	Munich's inner city.
<i>Jagdschein</i>	A hunting permit. Gabriel finds the word imprinted on the receipt from Klingmann's pocket.
<i>Kannich Ihnes helfen?</i>	Can I help you?

<i>Kriminalkommissar</i>	Police inspector.
<i>Landratsamt</i>	Land office, a municipal registry.
<i>Marienplatz</i>	Mary's place, the central square of ancient and modern Munich.
<i>Mittelloge</i>	The middle upper tier box at the Wittelsbacher Theater, the best seat in the house.
<i>Nationalpark Bayerischer Wald</i>	Bavarian National Forest, where a teenage girl was missing in a town called Kirchl, according to the report Kriminalkommissar Leber shows Gabriel in his office.
<i>Neuschwanstein</i>	"New Swan," one of Ludwig's castles.
<i>Polizei</i>	Police station.
<i>Rathaus</i>	Town hall.
<i>Schachen</i>	Ludwig's private hunting lodge, where a mysterious hunting accident happened when the king was a young man.
<i>Schattenjäger</i>	Shadow hunter.
<i>Schloss Ritter</i>	The Ritter ancestral castle.
<i>Schwäbisch-Fränkischer Wald</i>	The Swedish Franconian Forest near Alfdorf, one of the places (along with the Bavarian National Forest) where there have been unexplained disappearances.
<i>Seesbaupf</i>	King Ludwig's procession stopped here on its way to Starnberger See where Ludwig would be imprisoned — and eventually die. Ludwig gives a secret message to Frau Vogel, the local postmistress.
<i>Sbrank</i>	Armoire, a freestanding closet.
<i>Starnberger See</i>	Berg Castle on Lake Starnberg, the place where Ludwig died.
<i>Wittelsbacher Theater</i>	The private opera house of Ludwig within the castle at Neuschwanstein. Literally, "Court Theater."
<i>Zoologischer Garten München</i>	The Munich zoo, located in Thalkirchen.
<i>Zoo Verwaltung</i>	Zoo administration office.

Appendix

GAME CREDITS AND CAST

Game Designed and Written by

Producer and Project Manager

Creative Director

Art Designer

Artists John Schroades, Layne Gifford

Lead Programmer Jerry Shaw

Programmers Steve Conrad, Bill Shockley
Chris Carr, Adam Bently, David Artis

Director of Music/Audio Jay Usher

Main Themes Composed by Robert Holmes

Opera Sequence Composed by Robert Holmes

**Additional Orchestration and
Arrangement by** Jay Usher

Opera Libretto Written by Jane Jensen

Opera Lyrics Performed by

Hildegunde Karen Oleson

Baron Norman Smith

Hildegunde's Father David Bukey

Hildegunde's Mother Jacinta Koreski

Lead Villager Gino Lucchetti

Blacksmith Brian Box

Villagers Steve Kennedy, Erin Rogness
Dana Bogg, Daniel Blake, Rose E. Betz Zall

Juggler Minstrel Greg Bennik, Jason Garfield
Robert Bailey

**Music Editing and
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Opera Libretto Translated by Kai Brinkman

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Audio Editors Craig Denny, Denny Usher
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Randy Littlejohn, Scott Murphy

Foley Craig Denny, Paula Shilling, Debbie Usher
Randy Littlejohn, Bill Davis Jr., Kelli Spurgeon
Rick Spurgeon, Scott Murphy

Film Production

Director Will Binder

Assistant Director Gil Neuman

Director of Photography Randy Littlejohn

2nd Assistant Director Karen Reznik

Unit Production Manager Dave Plaskett

Casting Dan Parada/Montgomery & Parada

Costume Designer Marcelle Gravel

Make-up Cindy Jordan, Ed Butterworth

Hair Stylist Gil Tobon

Props Alex Batlin

Production Assistants Linda McConnell
Paul Grimsson

Editor Paul Lonsdale

Assistant Editor Eric Friedman

Studio Manager Bill Crow

Lead Video Engineer Bob Ballew

Video Technicians Rob Koeppel, Ron House

Set Coordinator Craig Denny

Post Production Supervisor Tony Hernandez

Post Production Coordinator Ken Prugh

Digital Editing Dana Moody, Tim Loucks

Digital Compositing Linda Lubken

Video Processing	Darvin Atkinson, Robin Bradley Jim Matson	Mr. Smith	Bruce Morrow
3D Werewolves	Brandee Prugh	Thomas (zoo boy)	Gil Neuman
3D Animation	Richard Powell, Brian Judy, Linda Lubken	Michael Hessel	Christopher Shea
Quality Assurance Lead and Designer's Assistant	Judy Crites	Dorn	Jack Orend
Configuration Testing Lead	John Trauger	Mayor Ernst Habermas	Bert Hinchman
Systems Programmers	Larry Scott, Ed Critchlow Dan Foy, Terry McHenry Chris Smith, Greg Tomko-Pavia Jay Lee, Brick Baldwin Dave Artis, Bryan Waters	Herr Dallmeier	Michael Wilhelms
Configuration Testing Team	Michael D. Jones Jillian Leonard, John Cunney, Steve Deckert Karen Austin, Marsha McCarty, John Ratcliffe Mick Pickhinke, Leonard Salas, Bill Davis Jr. Sharon Simmons, Scott Howell, Paul Trowe Michael Brosius, Joe Carper	Georg Immerding	Brad Greenquist
Beta Testing & Coordination	Gary Brown Beth Quintana	Frau Miller (Lady at Herencheimsee)	Rosemarie Belden
Documentation		Officer Fink (police lobby)	Ron House
Writers	Leslie Sayes Balfour, John Trauger	German newswoman	Mary Stavin
Design and Production	Lori Lucia	Head Chandelier installer	BW Wiff
The Cast		St. Georg Priest	Karl Lienhof
Gabriel	Dean Erickson	Cuckoo Clock Vendor	Zachary Charles
Grace	Joanne Takahashi	Wurst Lady	Patricia Coleman
Ludwig II	Russell Mitchell	Claus Immerding	Endre Hules
Von Glower	Peter Lucas	Englehart	Hans Tester
Von Zell	Richard Raynesford	Sepp Huber	Wesley Mann
Klingmann	Wolf Muser	Rittersberg post office lady	Brigitte Kozub
Preiss	Clabe Hartley	Schloss Ritter workman	Manfred Hofer
Von Aigner	Clement v. Franckenstein	Detta	Melanie Good
Hennemann	Edmund Shaff	Stätter	Jed Curtis
Gerde	Andrea Martin	Frau Hogel (Übergrau's Secretary)	Diane Frank
Werner Huber	Kay Kuter	Thomas Chaphill	Chris Tennant
Leber	Nicholas Worth	Gabe fan (ch 2 opening movie)	Royce Herron
Übergrau	Frederick Solms	Butler (von Glower's)	Dave Plaskett
Xavier	Etan Boritzer	Neuschwanstein Guards	Chris Boylan, Gari Boylan
Mrs. Smith	Judith Drake	Dr. Gudden	Ross Evans
		Professor Barclay	Stephen Stavast
		Von Glower's Mother	Cathy Wilcox
		Paul the Usher	Daniel Osers
		Extras	Jennifer Holleson, Matthew Kalashian Jack Beck, Jason Casey, Lori Webb Ivy Webb, Monica Harkiewicz, George Pauls James Tuck, Rodney Parks, Michael Fennacy Tere Cordua, Robert Larka, Warren Pannett Cindy Lee Richter, Kach Hovanessian Charles Kahn, Craig Alexander

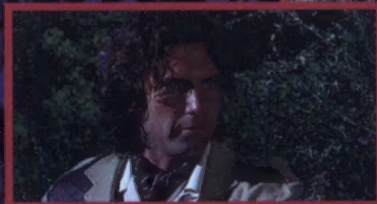
A child is found horribly mutilated.
The police blame escaped zoo wolves.
The villagers know it's wolves – werewolves.



Join Gabriel Knight in Germany as he tries to fulfill his destiny as the Schattenjäger, or shadow hunter. He and his capable assistant, Grace, must explore the connection between the legend of the werewolf, King Ludwig II, and a mysterious hunting club to unravel the mystery of the heinous mutilation killings. This Official Player's Guide, written in conjunction with the game's creators, gives you all the hints, strategies and background information you'll need to solve this chilling case—and confront the beast within!

Inside you'll find:

- Detailed walk-through, including maps of important locales
- Comprehensive hints section
- Glossary and character biographies
- Foreword by Jane Jensen
- Exclusive interview with the artisans responsible for this full-motion video masterpiece



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